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FRANK LLOYD WRIGHT:
ARCHITECT OF LANDSCAPE
Part II

QUARTERLY

FRANK
LLOYD
WRIGHT®

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Fall 2000

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The Summer 2000 issue of the Quarterly featured Part I of scholar Anne Whiston Spirn's essay which included a detailed report of the development of the Taliesin landscape in Spring Green, Wisconsin. This issue continues with an analysis of the Taliesin West landscape and further exploration of Wright's principles of landscape design.

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COVER PHOTO: The entrance to the main complex of buildings at Taliesin West, Scottsdale, Arizona, ca. 1970. Photo © Frank Lloyd Wright Foundation.

ANNUAL TREASURE HUNT SET FOR OCTOBER 28

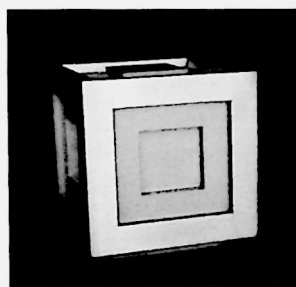
The fifth annual Great Treasure Hunt, the Frank Lloyd Wright Foundation's popular auction and raffle, will be held Saturday, October 28, beginning at 6 p.m. at Lincoln Plaza in Scottsdale, Arizona. The event includes a raffle, live and silent auctions, a \$2,500 grand prize drawing courtesy of Mehagian's Fine Furniture, entertainment, and gourmet fare provided by some of Arizona's finest restaurants and caterers. Admission is \$75 per person.

The live and silent auctions feature Frank Lloyd Wright® reproductions, gifts, and rare items associated with the life and work of Wright. Items in the rare category include:

ROSEWOOD MUSIC BOX—In 1963 Mrs. Wright composed music for a dance her daughter choreographed based on a poem by William Blake. A few years later a score of the dance music themes was assembled in Switzerland for a limited edition of twenty-five music boxes. Mrs. Wright gave six boxes to friends Helen Wrigley, Clare Boothe Luce, Alicia Patterson Guggenheim, and Helen Benton. The remaining boxes were transferred to the Frank Lloyd Wright Archives in 1985. One flawless rosewood music box, with the name of the composition and its composer on the inside cover, along with the mark "3-72" (signifying three songs and seventy-two notes) will be available at the auction.

MAGAZINE: ARCHITECTURAL FORUM, JANUARY 1948—This issue of the magazine is devoted to Wright's work. Never removed from the original mailing envelope, it is in rare, mint condition.

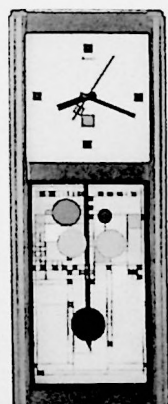
BROCHURE: THE HILLSIDE HOME SCHOOL OF THE ALLIED ARTS: WHY WE WANT THIS SCHOOL—This rare, sixteen-page prospectus,



Pewter 4" square box by Historical Arts & Casting.



Reproduction of the Oak Park Home and Studio sculpture, "The Boulder," produced by Nichols Bros. Stoneworks. Photo © Chris A. Webber.



Coonley Playhouse Wall Clock by Bulova.

from October 1931, predating the Taliesin Fellowship, relates to forming a school at Taliesin.

The auction also includes items from more than forty licensees of Frank Lloyd Wright Collection™ products including:

COONLEY PLAYHOUSE WALL CLOCK—This Bulova clock features a solid wood, mahogany-finish case. A brightly patterned glass front panel encloses a blue-metal pendulum.

SQUARE BOX BY FRANK LLOYD WRIGHT—This lead-free pewter box by Historical Arts & Casting is a half-scale (four-inch square) adaptation of a Wright-designed vase created in 1955 for his Heritage Henredon Collection, "The Taliesin® Line."

Some of the auction items are experiential in nature including an overnight stay at the Sun Cottage at Taliesin West, or other activities such as:

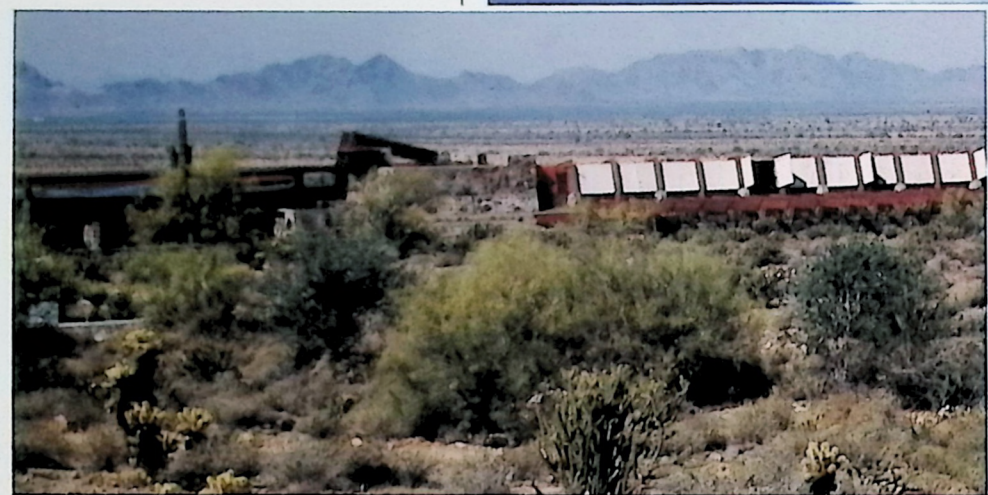
AN AFTERNOON WITH PEDRO E. GUERRERO—Renowned photographer Pedro E. Guerrero captured images of Wright's life and work for fifteen years. Guerrero, who charms audiences with colorful tales of his experiences with Wright, now lives in a restored historic adobe home in Florence, Arizona. The winner of this item and three guests will have a chance to spend an afternoon with Guerrero in his home and view some of his work.

Many other exceptional items will be included in the auction. Bid books are mailed to Association and Society members and Foundation donors. For those not attending the event, bids will be accepted by mail, fax, or phone until 9 p.m. October 28.

For additional information call (480) 860-2700 ext. 422 or 423.

FRANK LLOYD WRIGHT:

ARCHITECT OF LANDSCAPE

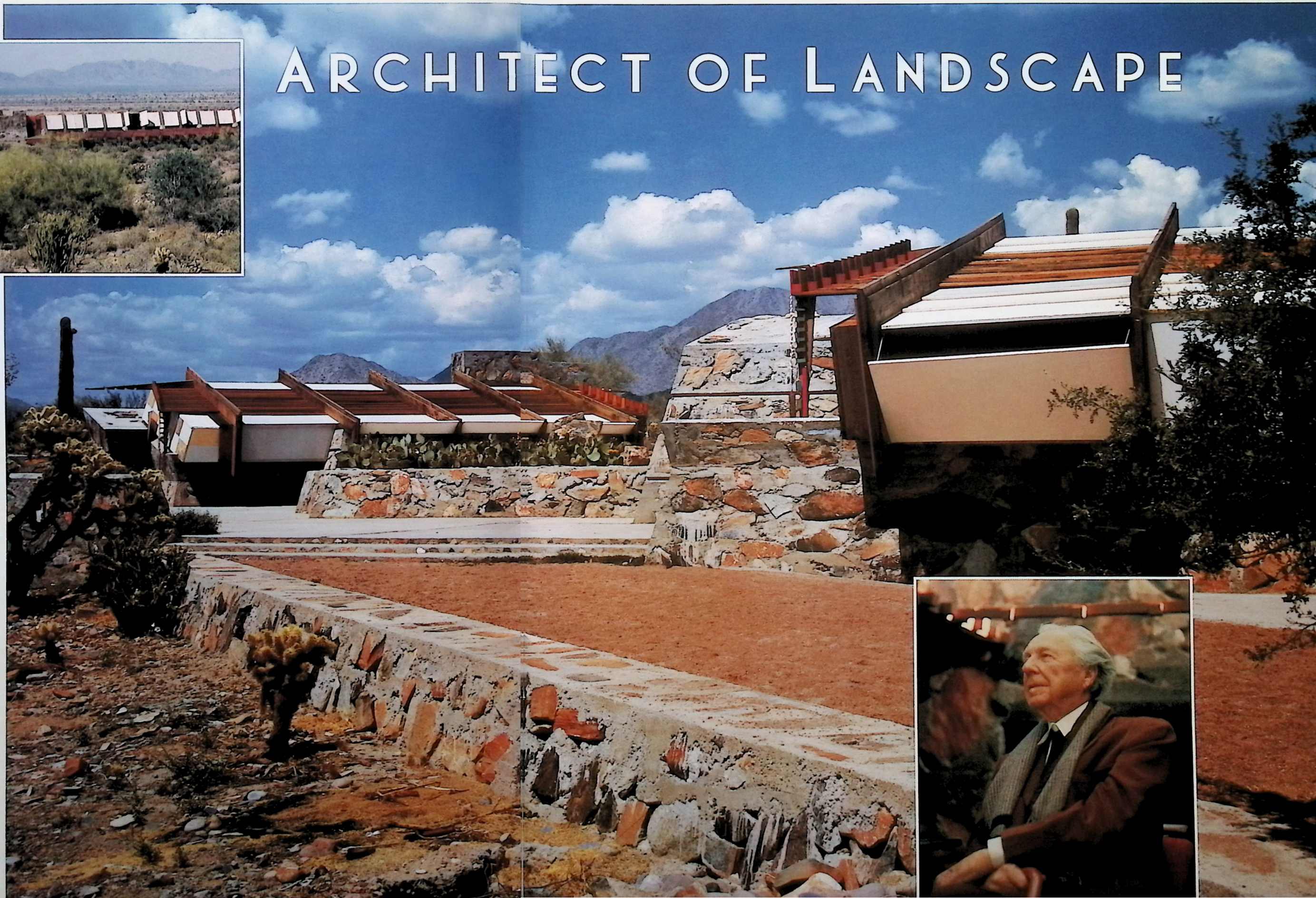


PART II

By Anne Whiston Spirn

On January 23, 1935, Frank Lloyd Wright, along with his wife, two daughters, and a group of more than twenty apprentices—thirty people in all—loaded drafting tables, the partially constructed Broadacre City models, and canned fruit and vegetables on a new red truck and set off across the country to Arizona. Wright wanted to escape the harsh weather of his native Wisconsin, but he was also returning to a land he had discovered during the 1920s, a land that provided new horizons, both literally and figuratively. By late 1937 Wright would purchase land in what is now northeast Scottsdale, Arizona, and begin construction on Taliesin West as his winter home, studio, and architectural campus.

Taliesin West, Scottsdale, Arizona, ca. 1940. Large image, © Pedro E. Guerrero; top photo, by Marion Kanouse. Inset, Frank Lloyd Wright in his office at Taliesin West, ca. 1955, courtesy Frank Lloyd Wright Archives.





6-A: Ocatilla, Arizona. View of main entrance with sample blocks on left, 1929.

Apprentice Eugene Masselink, who drove Wright's car on the 1935 trip, captured the experience of that journey and the excited anticipation of arrival in Arizona, Wright's promised land:

"Magically we came from the mountains as the sun was nearing the horizon and we rode out upon the Arizona desert. Tall ancient saguaro and graceful waving ocatillo and the vivid green on the floor of the desert and the purple mountains beyond. A garden like none I had ever seen. A desert like something I had never dreamed. The mountains were softened by the distance and the fading light, and the desert plants stood out strong in the long low streaks of sun-

light. The new forms, the vivid green, the purple shadowed rock masses and the blue sky and the movement of the car winding in and out and around. Suddenly a quick stop . . . and with startling theatrical rapidity all the cars of the caravan caught up with us and there the truck which had proceeded was waiting. The procession was resumed and as we started from home, so we entered the destination of the long journey."

From 1938 Wright divided his life between Taliesin in Wisconsin and Taliesin West in Arizona, journeying twice each year by automobile back and forth across the American landscape, his schedule driven by seasonal heat and cold, the cycle of spring planting and fall harvest. The juxtaposition of the two landscapes clari-

fied each and kept his perceptions fresh. Perhaps his tendency to romanticize both was encouraged by periods of absence and the fact that he spent the most pleasant seasons in each, did not contend with the harsh Wisconsin winter or torrid Arizona summer. Progressively, the two Taliesins, in the relationship between buildings and landscape, came to resemble summer cottage and winter camp rather than year-round dwellings.

Wright returned to both each year full of ideas for change, seizing afresh the task of reshaping buildings and gardens: "It was pandemonium for two weeks—tearing out walls, rebuilding," recalled Bruce Brooks Pfeiffer. The built landscapes of the two Taliesins are similar yet different;

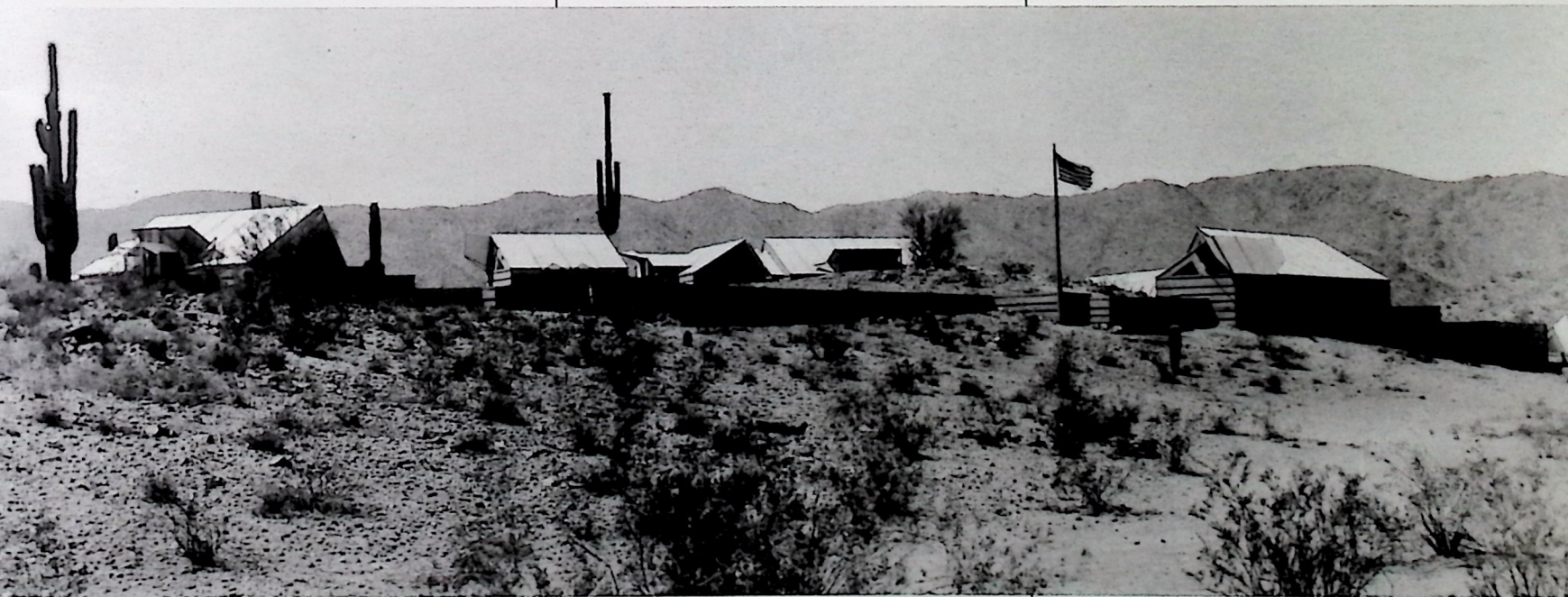
structured by similar principles, but taking different shape, each in dialogue with the other and with its own landscape. Despite all the changes over the years, buildings and gardens at Taliesin are rooted in the first half of Wright's career, fixed by foundations that survived successive fires and demolitions, while Taliesin West represents a new chapter in his work. Bruce Brooks Pfeiffer, director of the Frank Lloyd Wright Archives at Taliesin West, remembers when the stone marker inscribed with the words "Taliesin West" was set up near the entrance. Wright pointed to the name "Taliesin" molded into the wall of the parking area opposite—"That's the book," he said, then pointed to the new marker—"And that's the chapter."

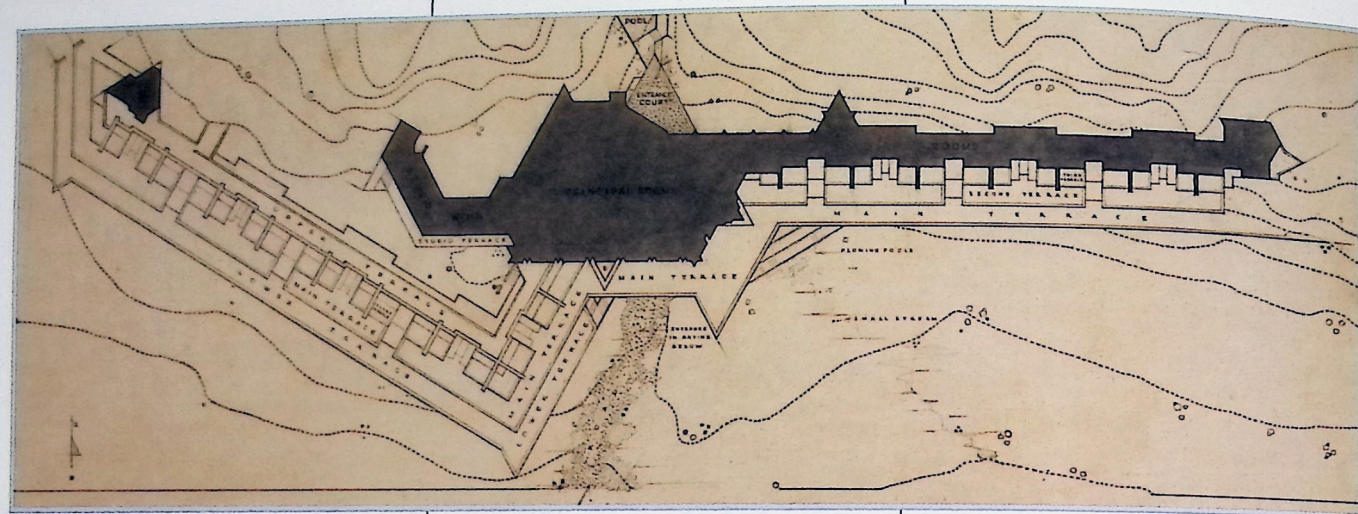
By identifying Taliesin as a book and the places he came to call Taliesin North and Taliesin West as chapters, Wright underscored the role of Taliesin as text with purposeful plot and the two places as essays elaborating similar themes. Together, the Taliesins embody in built form Wright's ideas on nature and land-



7-A: Plan for Ocatilla, Arizona, by Frank Lloyd Wright, 1929. Drawing © Frank Lloyd Wright Foundation.

7-B: Ocatilla, Arizona. View from garage, 1929. Ocatilla images courtesy Frank Lloyd Wright Archives.





8-A & 8-B: *San Marcos-in-the-Desert*, Chandler, Arizona, 1928. Site plan, above, (8A) and aerial perspective, below, (8B). Frank Lloyd Wright, architect.

scape. They are villas, as scholar James Ackerman has defined the type, distinguished from farms or ranches by “the intense, programmatic investment of ideological goals . . . rooted in the contrast of country and city, in that the virtues and delights of the one are presented as the

antitheses of the vices and excess of the other.” The Taliesins present in tangible form Wright’s ideas of a world made better by design. They are the built versions of his utopian texts, *Disappearing City*, *When Democracy Builds*, and *The Living City*. As villas the Taliesins belong to

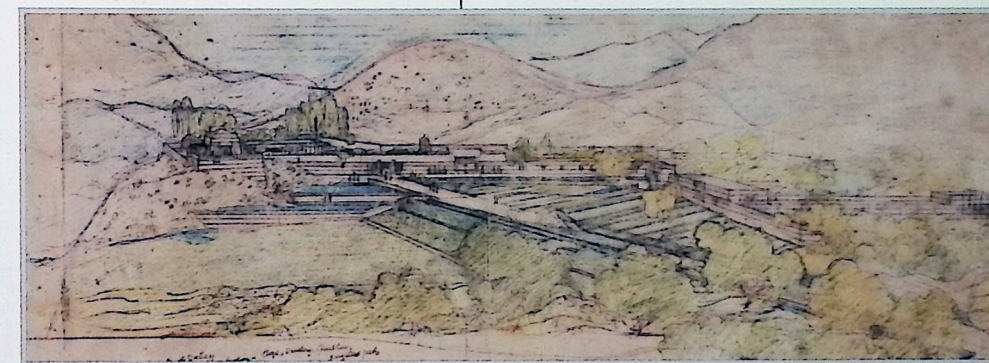
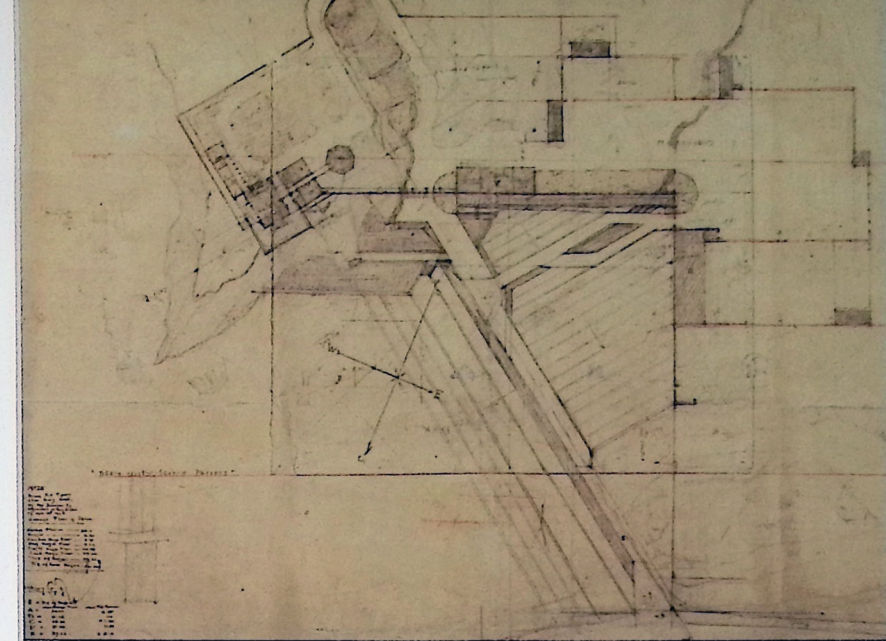


a tradition thousands of years old where dwelling is simultaneously functional, pleasurable, and ideological, where landscape is embellished to express ideas of nature and humanity.

Wright’s “Wilderness Years”

Frank Lloyd Wright spent many months of the 1920s in the dry landscapes of California’s chaparral and Arizona desert. For anyone who has spent his or her life in a forest biome, with soft light filtered through humid air and leaves, with spongy ground cloaked in lush green growth, the desert is shocking: bright crystalline light, but above all the clarity and stark simplicity of landscape structure revealed. For Wright, for whom structure was a passion, the Arizona desert was a revelation. As he wrote in 1940 in *Arizona Highways*, “We found Paradise.”

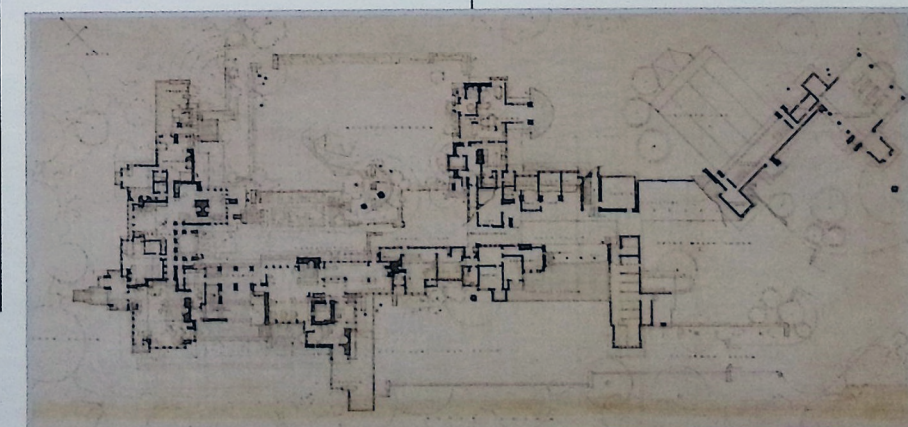
This 1920s period was pivotal for the architect—Wright’s “wilderness years” as Reyner Banham called them. Wright’s designs from 1911 on for



his Taliesin estate in Wisconsin had prepared the ground for the large-scale landscape proposals of the 1920s that prompted his first encounters with the desert: A.M. Johnson’s compound near Death Valley, California, and Alexander J. Chandler’s San Marcos resort in the Sonoran Desert southeast of Phoenix, Arizona. Though they were never built Wright later adapted many aspects of these proposals to Taliesin West. For example, in his drawings for San Marcos-in-the-Desert (figs. 8-A & 8-B), Wright placed the buildings and gardens on

9-A & 9-B: *A.M. Johnson Desert Compound*, Grapevine Canyon, California. Site plan, above/top, and aerial perspective, above, ca. 1924. Frank Lloyd Wright, architect. All images these pages © Frank Lloyd Wright Foundation.

9-C: *Taliesin*, near Spring Green, Wisconsin. Site plan, 1928. Frank Lloyd Wright, architect.





10-A: *Taliesin West, Scottsdale, Arizona, and surrounding desert, seen from atop mountain, ca. 1940. State Historical Society of Wisconsin, Howe Collection. Whi (Howe) TSPI.*

a prowlike platform looking out over the landscape and let the desert come right up to the base of the retaining wall, juxtaposing the cultivated and the wild much as he later did at Taliesin West and had done already at Taliesin. This approach was strikingly different from the norm of walled-in gardens in Spanish/Moorish style or the irrigated green, grassy lawns and groves of trees of the “pastoral” resort.

Building and living at Ocatilla, the desert camp Wright built in 1929 near the proposed Chandler, Arizona, site of San Marcos-in-the-Desert, were seminal experiences of great personal significance, though the

whole episode lasted only a few months, from January to May. In “Freedom,” book three of *An Autobiography*, Wright turned from reflection on the past and present to speculation on the future. He described Ocatilla in a spirit of excitement and optimism as a “preliminary study,” “the first of an ‘Arizona type.’”

Reyner Banham later discerned in Ocatilla “an air of freshness and new invention usually associated with the beginning of an architect’s career,” remarkable in a man of sixty, and ranked it as one of the great personal statements in twentieth-century architecture (figs. 6-A, 7-A & 7-B). Banham regarded Ocatilla as a “second beginning” to Wright’s career. It is no wonder he later made Arizona his second home, that he oriented important sight lines at Taliesin West to repeatedly draw the eye to South

Mountain (and thus to the site of Ocatilla on its southern slopes). Ocatilla marked the rise and renewal of Wright, who wrote to his son, John, “Phoenix seems to be the name for me too.”

Ocatilla is an essential link between Taliesin (or “Taliesin North,” as Wright sometimes called it) and the more permanent desert outpost he built later at Taliesin West. The structures of Ocatilla, like those at Taliesin, embraced a hilltop with a “camp fire”—like the tea circle—just below the crown (fig. 7-B). The enclosed hilltop—like the hill garden at Taliesin—provided a prospect of the surrounding landscape from within a protected enclave and gave a “measure of privacy” to the quarters downslope. Bedrooms, living room, dining room, office, and studio were small structures, some grouped at

right angles to one another like miniature versions of the main wings at Taliesin, all sited more or less along the contours, much like the relation of building to hill at Taliesin (fig. 7-A). Unlike the earliest version of Taliesin, however, where a single orthogonal (right-angled) grid organized the layout of buildings, courts, and gardens, two grids structured the site plan of Ocatilla. Wright offset the grids from one another by 120 degrees in response to the V-shaped hilltop, an angle he also expressed in the seats embracing the campfire. The individual units were aligned along the lines of these two grids, foreshadowing the strategy he developed further at Taliesin West eight years later.

Until the 1920s Wright's landscape compositions were dominated by a single orthogonal grid. This sometimes led to problems on steeply sloping or irregularly shaped terrain, as in the gridded gardens at Taliesin.

11-A: Taliesin West, 1940, looking south toward the drafting studio. The site is an integrated complex of buildings, courtyards, and gardens aligned, notched, and knit into the landscape; walls cut into, extend above, reach out to the immediate terrain. Photo © Pedro E. Guerrero.

Working in complex topography on large landscape compositions in the 1920s, Wright gradually adopted structural strategies more appropriate to sloping, irregular terrain with views in various directions. At the Johnson desert compound (fig. 9-A), for example, he organized the 1924 plan with several axes aligned in response to terrain and views, a strategy he also used in a design for the Nakoma Country Club and employed again four years later at San Marcos-in-the-Desert (fig. 8-B). By the time he drew the 1925 site plan for vineyard, gardens, and farm buildings at Taliesin (fig. 9-C), Wright had aligned them with a new grid oriented perpendicular to the line of the slope, at a forty-five degree angle to the grid of the earlier plan. At Ocatilla, when Wright overlaid two grids in a structural geometry derived from the terrain, he brought to resolution ideas with which he had been working throughout the 1920s and sowed the seeds that would come to fruition in Taliesin West.

"Pioneer" in Paradise Valley

In Arizona Wright was a "pioneer"—reenacting the 1850s experience of his mother's family in the

"In inhabiting the two places [Wisconsin and Arizona], you learn. You have the open book of nature. On the one page you have efflorescence, richness, ease, what comes of great . . . well I suppose actually it's a form of decay. Perhaps this vegetation that grows all over so abundantly is a form of mold that comes upon more accurate elements—the stone foundation of things. But when you get out here, you're back to the foundation."

—Frank Lloyd Wright,
His Living Voice, 1954



Jones Valley of Wisconsin—settling in a landscape that seemed remote, the nearest road a dirt track, the nearest settlement a few miles away. Like Jones Valley in the 1850s, however, the desert area was already settled by the 1930s: Paradise Valley was a rapidly growing winter resort area frequented by many tourists, including wealthy Chicagoans. Unlike Jones Valley, the site Wright chose for Taliesin West did not sustain the Fellowship; they brought canned fruits and vegetables from Wisconsin, relied upon Wright's son David for oranges from his orchard, and some years received weekly train shipments of eggs from Taliesin. Food in nearby Scottsdale was expensive, and Wright complained of having to pay "resort prices," which he could ill afford.

In 1937 Wright bought property at the foot of the McDowell Mountains on a gentle, south-facing slope with panoramic views over Paradise

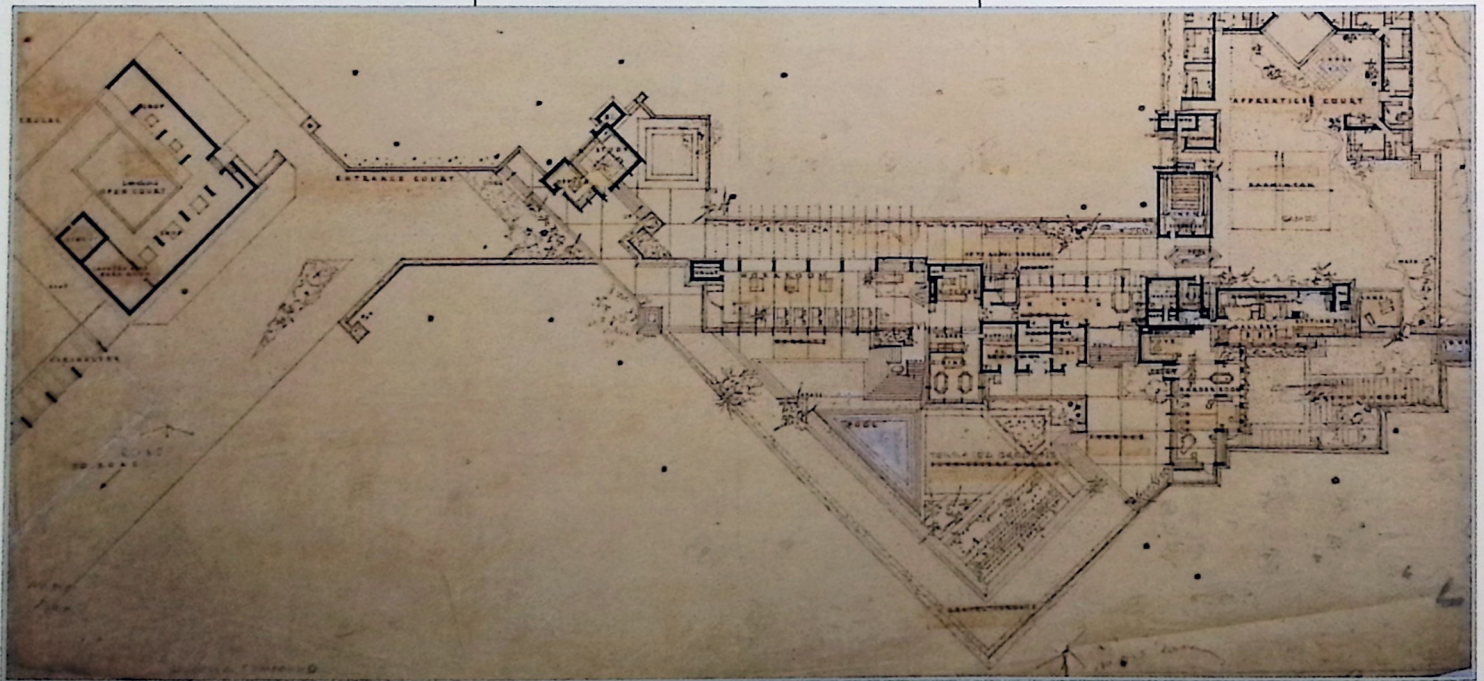
12-A: Taliesin West, Scottsdale, Arizona. Site plan, ca. 1942. All images these pages © Frank Lloyd Wright Foundation.

Valley to distant mountains (fig. 10-A). The hills behind have heaps of shattered rock at their base, all covered with desert varnish, black and red from many years' exposure to cycles of moisture and evaporation. The ground is hard, with rocks scattered across the surface as if cast there. Two deep washes structure the site. Their steep sides, breadth, and long heaps of loose rocks and gravel are clues to the violent force of waters that come crashing down the stony hillsides after rainstorms. Dozens of small, shallow washes lace the whole area. Wright sited Taliesin West up against a hill between a large wash to the west and a smaller wash to the east. Here, as Wright put it, "we decided to build ourselves into the life of the desert."

Taliesin West is an integrated complex of buildings, courtyards, and gardens aligned, notched, and knit into this landscape: walls, roofs, pergolas, and paths catch sunlight and cast shadows; sight lines point to distant landforms; walls cut into, extend above, reach out to the immediate terrain. Segments of the main

path and most of the buildings (studio, dining room, kiva, the Wrights' living quarters) are aligned along a straight line that forms the spine of the complex. Wright considered the orientation of this spine carefully; an early drawing shows a different orientation with the present one drawn over it. The spine is aligned so that the walls of the buildings that line it receive both morning sun and afternoon light, and so that ends of the main path point to distant landforms. This spine, moreover, is not an isolated axis but is embedded within two grids, as an orthogonal line in one grid and a diagonal in the other. All the disparate parts of the place are held within the lattice structure formed by these two intersecting grids. Lines of movement through Taliesin West zig and zag along the lines of the two interlocking grids. This structure of spine and grids has accommodated changing needs and considerable expansion relatively gracefully over the past half century (fig. 12-A).

Buildings, gardens, paths, and patios are set into the slope in some





13-A: *Taliesin West, showing pergola and court notched into slope, early 1940s.*

places, elevated on a platform above the desert in others (fig. 13-A). This is a landscape meant to be walked through. Approaching and moving through the complex along the spine, you enter at grade, descend a few steps, turn and turn again, ascend, turn down the main path with a wall at shoulder height, your eye just above the level of the retained slope. Go straight and you emerge at grade again; turning right through a loggia, you descend onto a platform elevated above the desert floor. As in a Japanese stroll garden, you turn repeatedly, your eye drawn to the “borrowed” view of landmarks in the distant landscape. At Taliesin West, your eye is directed again and again to South Mountain and the site of Ocatilla on its far side; Wright incorporated landmarks of personal significance as he had in the Jones Valley with Romeo and Juliet, Midway Hill, Bryn Mawr, Bryn Canol, and Bryn Bach. Patterns of life and landscape merge over time as repeated shuttling along Taliesin’s paths weaves you into the landscape, immediate and distant.

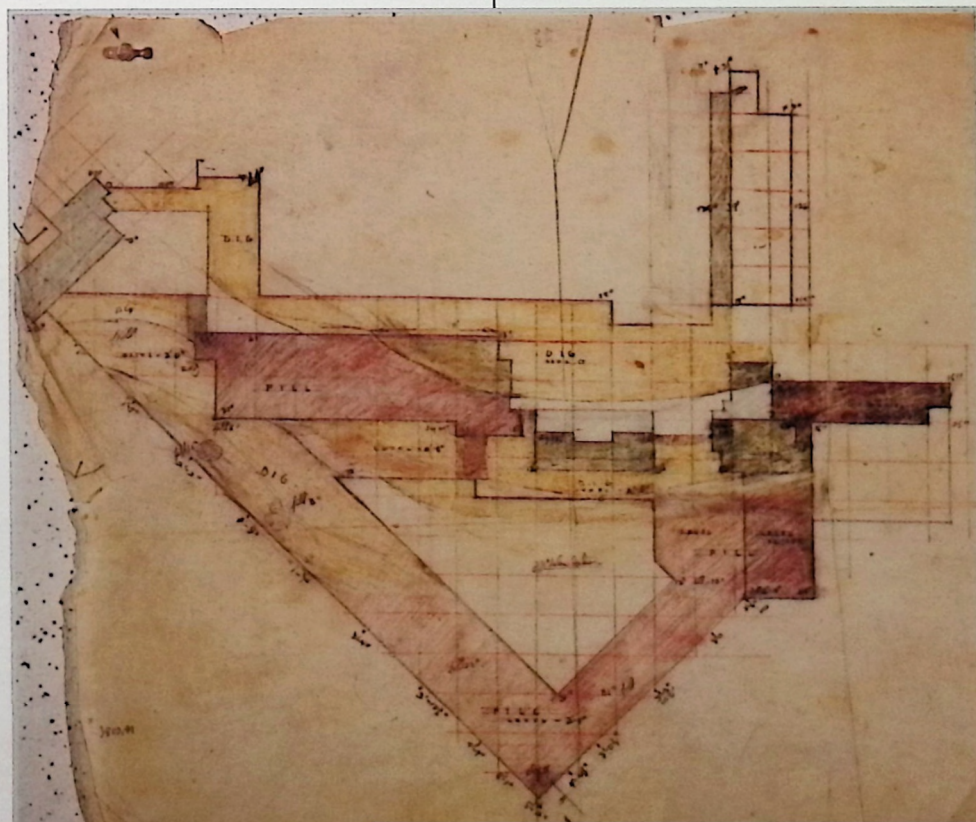
Wright planned this structure carefully from the outset, then built it gradually. A survey and grading plan of about 1938 with meticulously cal-

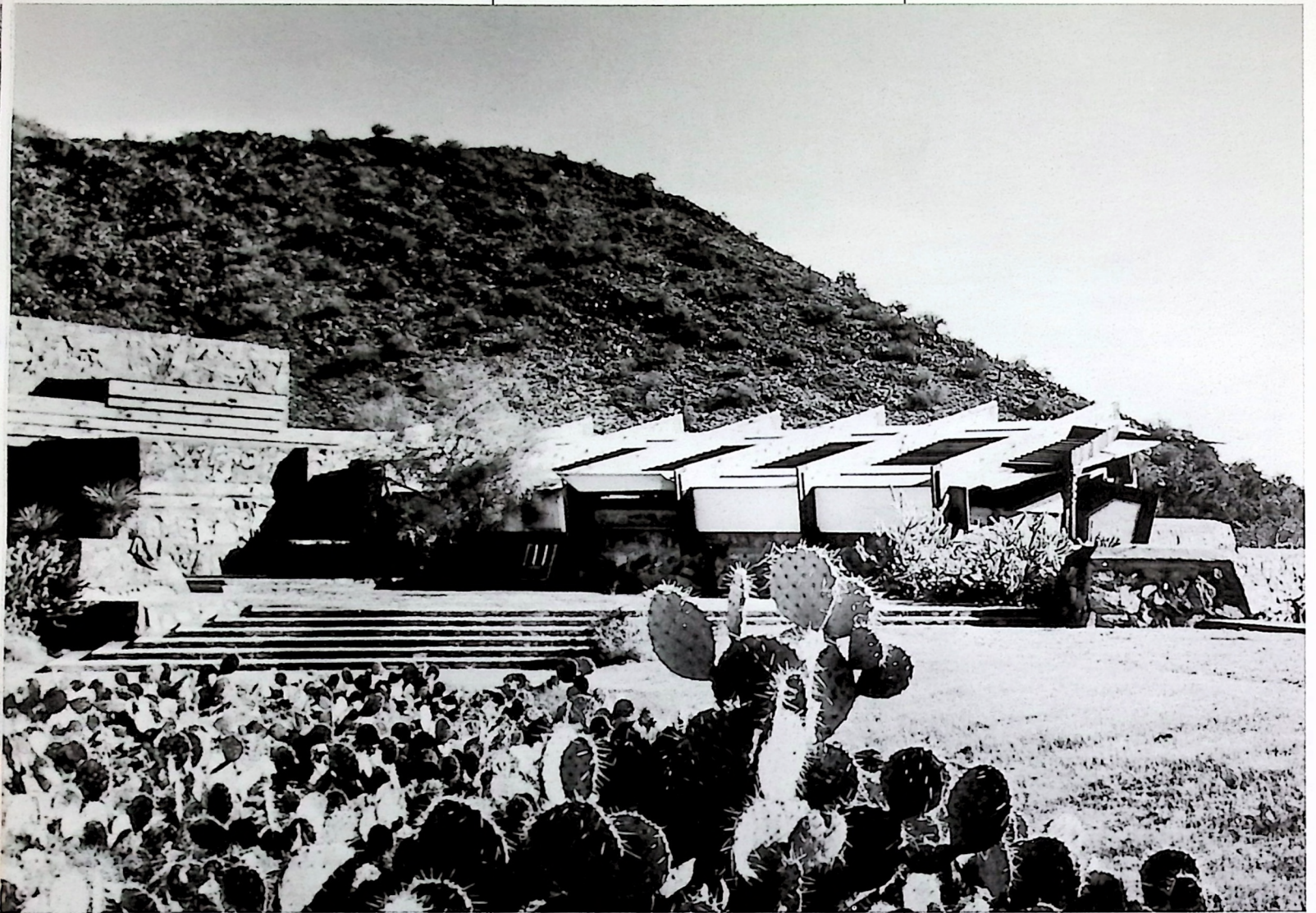
culated spot elevations guided the necessary digging and filling and gives a precise picture of how Wright shaped the landscape (fig. 13-B). An area labeled “DIG” marks an east-west notch cut into the slope for the studio and main path behind; areas marked “FILL” delineate the broad, raised paths at the edge of the prow garden. The sunken area in the middle of the garden was at existing grade; Wright merely enclosed it (figs. 12-A, 13-B). This was a lot of excavation and filling to accomplish with picks and shovels. As Cornelia Brierly, an early apprentice, recalled: “All we did the first year was dig!” And Wright said his

wife Olgivanna thought “the whole opus looked more like something we had been excavating, not building.”

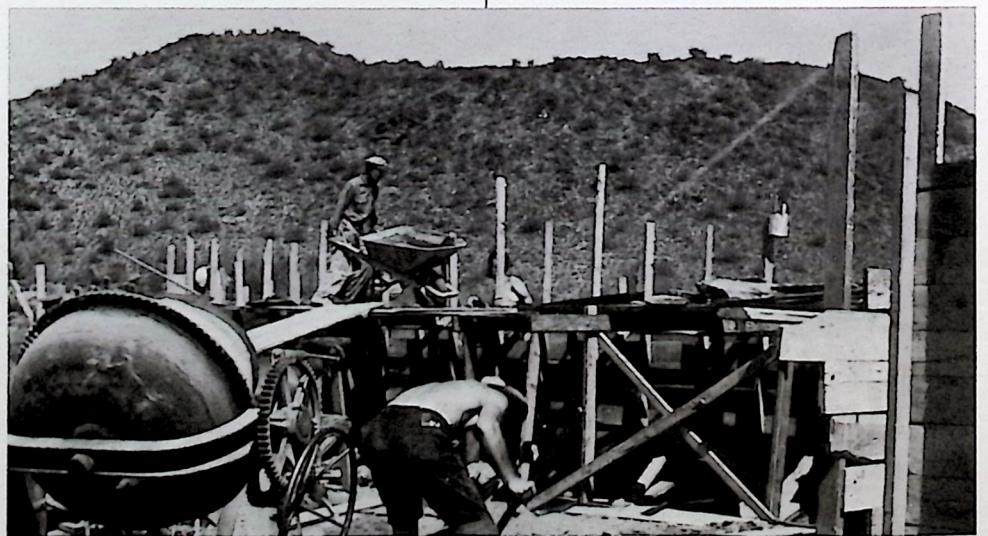
The second year, 1938-39, the apprentices commenced walls and buildings; apprentice John deKoven Hill said the construction proceeded swiftly within the framework set the preceding year. They took the materials of the desert and reordered them. Desert rocks—huge boulders,

13-B: *Taliesin West, grading plan, ca. 1938, with meticulously calculated spot elevations to guide the necessary digging and filling. The drawing gives a precise picture of how Wright shaped the landscape.*





14-A: Taliesin West, prow garden, looking from sunken garden to terrace, garden room, and cove, early 1940s. Note how massed desert plants and walls of desert masonry "capture" the hill beyond—covered with similar rocks and plants—as borrowed scenery. State Historical Society of Wisconsin, Howe Collection, Whi (Howe) TSP3. Right, apprentices constructing a wall, 1940. Photo © Pedro E. Guerrero.



sharp-edged stones, rounded “goose-eggs” from the washes—were set in a rosy matrix of concrete made from desert sand to form the walls of platform and structures. The rocks float in this matrix, their positioning startling in its dynamism, unrelated to the positioning one would expect in a wall, prompting one to wonder about the processes of their formation. As Wright said, “Here in Arizona, one is much closer to the cataclysm.” It is just this sense of cataclysm that the walls convey (fig. 14-A).

By 1942 the prow garden was built. The plants of the garden were those of the surrounding desert, massed as single species and reordered in planters and beds of angular shapes. Yucca filled a large bed next to the pool in the sunken part of the prow garden, and prickly pear another planter (fig. 14-A). Staghorns lined the path at the base of the pergola and retaining wall behind the studio, and a mass of prickly pear next to the petroglyph near Wright’s office marked another “dot” along the line of that axis. The cacti were transplanted from the desert; photographs show Wright directing apprentices moving a huge saguaro.

The prow garden is the counterpart of both hill garden and cantilevered terrace at Taliesin (built the same year as the initial construction of Taliesin West). Desert and garden meet at the wall and the view is elevated, as in hilltop garden and terrace; here, desert wilderness once surrounded the garden, not fertile fields. The garden is an oasis open to the desert, jutting out into it (fig. 10-A). The wall does not enclose the oasis but marks a boundary, inviting comparison between the domesticated and the wild, the human-built garden and what Wright called “a grand garden the like of which in sheer beauty of reach, space, and pattern does not exist . . . in the world.”

Nature, Landscape, and Frank Lloyd Wright's Principles of Landscape Design

Frank Lloyd Wright revered nature, not landscape, and his use of the two words was distinctly different. When Wright spoke of nature, he spoke of principles, of authority for architectural form, and his words were abstract. He rarely mentioned landscape; when he did describe a landscape, his language focused upon recurrent features or patterns rather than idiosyncratic variables. The *peculiarities* of a local landscape held no interest for him; he wrote, for example, of *the* prairie, as an abstract ideal, not *a* prairie. He interpreted the prairie as a horizontal plain, emphasizing its flatness (while, in fact, most prairie landscapes have a rolling topography), and designed most of his “prairie style” houses for sites that were orig-

inally forested or in the transition zone between forest and prairie.

Wright used the word “nature” in several senses: as essential quality, material reality, and divine force. He often moved from one sense of the word to another without transition. In his early writings, he emphasized the first two senses—essential quality and material reality; in later years the metaphysical emerged more explicitly. In 1912 he wrote that by Nature, he did not mean “that outward aspect that strikes the eye as a visual image of a scene or strikes the ground glass of a camera, but that inner harmony which penetrates the outward form . . . and is its determining character; that quality in the thing . . . that is its significance and its Life for us—what Plato called . . . the ‘eternal idea of the thing.’”

Sunset terrace outside garden room looking south, 1940. Photo © Pedro E. Guerrero.



Taliesin West is a landscape meant to be walked through. As in a Japanese stroll garden, you turn repeatedly, your eye drawn to the "borrowed" view of landmarks in the distant landscape. Photos below, right, and top of opposite page ca. 1940 by Brad Storrer. Bottom opposite page by Robert May. Courtesy Frank Lloyd Wright Archives.





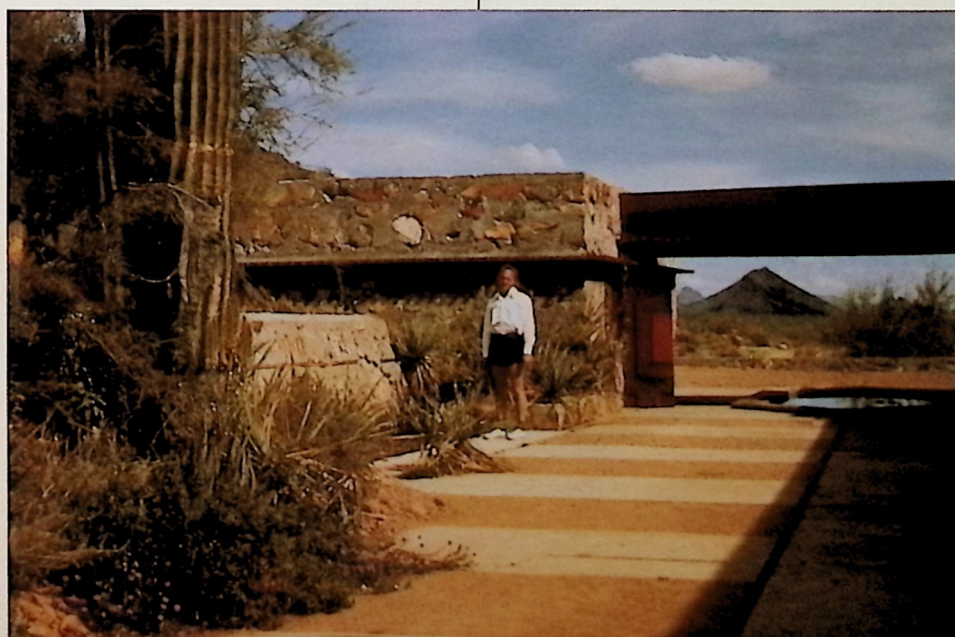
Later in life, Wright described why he capitalized the word nature: "Nature should be spelled with a capital 'N,' not because Nature is God but because all that we can learn of God we will learn from the body of God, which we call Nature." This remark is pure Emerson, who had written similar words more than 150 years earlier: "The noblest ministry of nature is to stand as the apparition of God." To Wright nature held the key to "the *right* ordering of human life"; nature was an ideal, "an original source of inspiration" from which to craft art and civilization. Wright saw the artist—himself, for example—as nature's prophet and art as a moral force whose task was to reveal how society might create institutions that were harmonious with universal principles. "Ideas exist for us alone by virtue of form." The artist's work was thus "the revelation" of the "life-principle which shall make our social living beautiful because organically true."

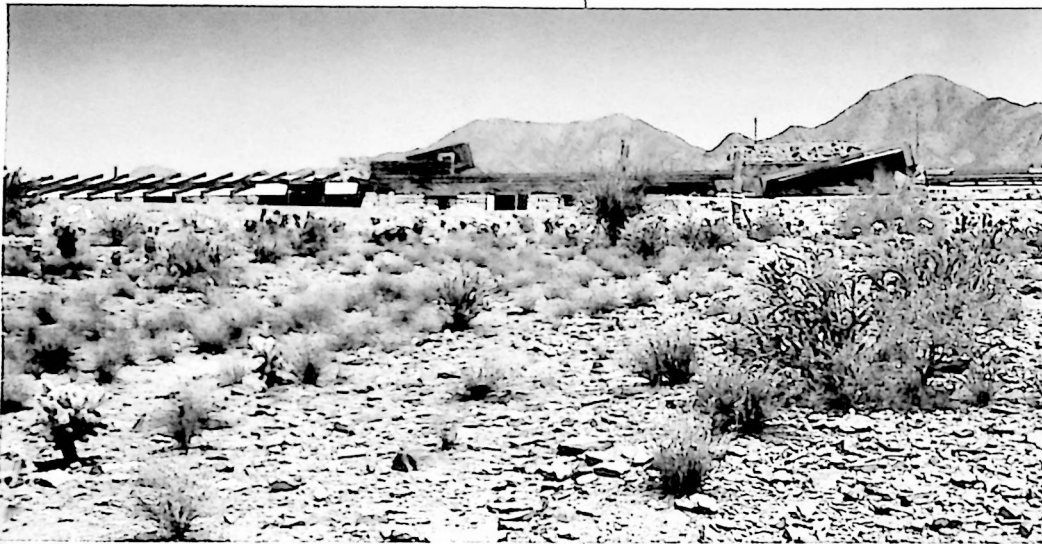
These ideas were well developed by 1900 and fully worked out by 1912, when Wright first constructed Taliesin. Wright had expressed some of these ideas in his earliest texts, "The Architect and the Machine" (1894) and "Architect, Architecture, and the Client" (1896); he developed them in "A Philosophy of Fine Art" (1900); and he expressed them most

fully in "The Japanese Print: An Interpretation" (1912). These four essays permit one to follow the evolution of Wright's ideas on nature and architecture from the time he opened his own practice through the original construction of Taliesin. In "The Japanese Print: An Interpretation," Wright employed Japanese art as a vehicle through which to express his own philosophy of nature, art, and architecture; it is an essential text for understanding his intentions in landscape architecture. The essay distills and expands upon earlier texts and lays the foundation for his future writing on the subject. At the heart of the essay is Wright's idea of "conventionalization," the process whereby one draws out the inner nature of the material world (a process Wright

equated with civilization): "Real civilization means for us a right conventionalizing of our original state of Nature. Just such conventionalizing as the true artist *imposes* on natural forms."

To Wright, landscape was often an imperfect, outward manifestation of nature; the task of the architect was to bring the outer in closer conformity with the inner ideal, its nature, or essential characteristics. This accounts for seeming inconsistencies between texts and acts: his veneration of nature, on the one hand, and his imposition of architectural form upon landscape, on the other. This distinction is not so obvious to most modern readers, for nature and landscape are commonly equated. Wright had contempt for what he called "some sentimental feeling





Taliesin West, 1940, above, looking north toward the drafting studio, prowl garden, and garden room on the far right. Photo © Pedro E. Guerrero.

about animals and grass and trees and out-of-doors generally,” as opposed to reverence for nature as an internal ideal, the very “‘nature’ of God.”

Here lies the fundamental difference between Wright and landscape architect Jens Jensen. The two friends agreed that nature should be the authority for design, but they disagreed on the proper interpretation of that authority. Jensen’s naturalistic

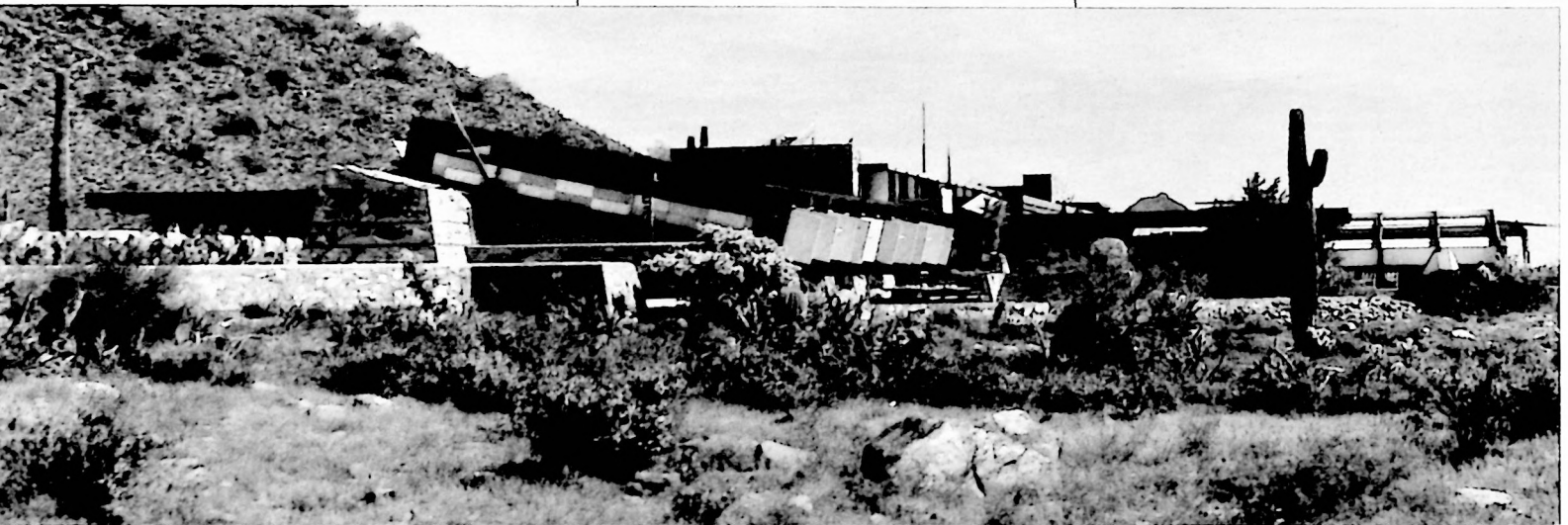
designs for parks and gardens imitated the outward appearance of nature as reflected in the regional landscape. Wright, on the other hand, believed that a “true artist” must “impose” an idealized geometry derived from a landscape’s inner nature upon the given or “natural forms.” Wright’s critique of Western art can be read as a critique of naturalistic landscape design: “Where the art of Japan is a poetic symbol, much of ours is attempted realism, that succeeds only in being rather pitifully literal.” To Wright the outward appearances of natural fea-

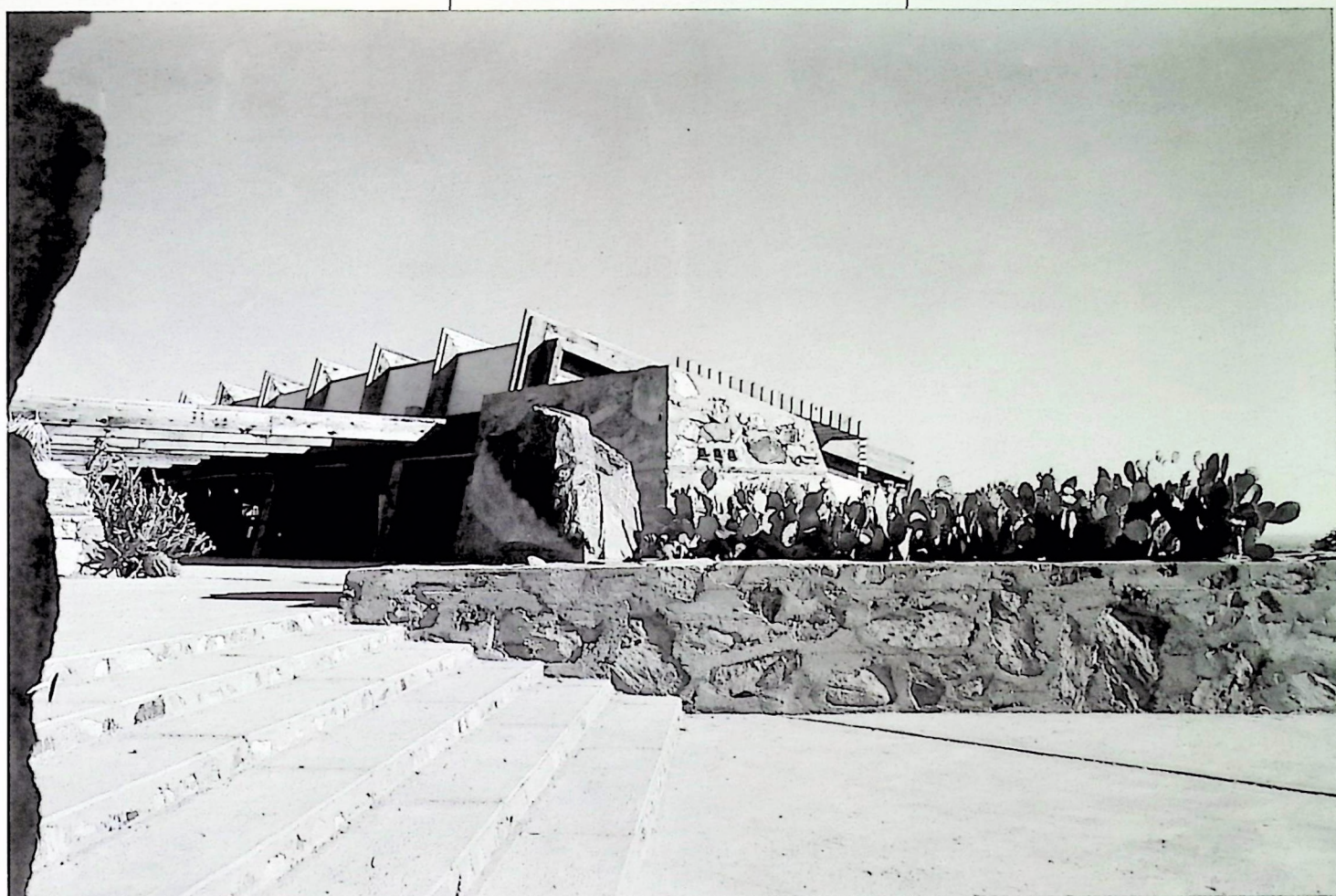
tures were important only for the hints they provided to their “inner nature” as expressed in their underlying structure. This structure is what he sought to clarify in his landscapes and buildings.

“Structure is the very basis of what I call reality,” wrote Wright in 1937, the year before construction began on Taliesin West. Twenty-five years earlier in “The Japanese Print,” he had asserted that structure was “at the very beginning of any real knowledge of design. And at the beginning of structure lies always and everywhere geometry.” By structure, he meant the way that elements are united in “a larger unity—a vital whole.” Though his definition of structure remained fundamentally the same, it evolved between 1912 and 1937, the years in which he published the two texts and was engaged with the original Taliesin and Taliesin West. In 1912, he stressed that structure as “pure form, as arranged or fashioned and grouped to ‘build’ the Idea” and geometry (Euclidian) was “the grammar of the form, its architectural principle.”

At Taliesin from 1911 to 1914 Wright grouped the squares, rectangles, and

Taliesin West, 1940, looking northeast toward the prowl garden. Photo © Pedro E. Guerrero.





circles of buildings, terraces, and gardens in a highly sophisticated play of blocks within a single orthogonal grid. By 1937 when he declared, "Nature could not have static structure first if she would," he was emphasizing the organic, dynamic quality of structure: its origin in ideal conception, then unfolding, a product of creative process, shaping and shaped by function. This describes the structure of Taliesin West, a complex lattice that holds within it varied forms and has accommodated much change over the years. The two Taliesins represent a profound shift in structural strategy. Here, as in so many other respects, Wright has one foot in the past, the other in the future. There is often an unresolved tension in his works and texts

between static "eternal" geometry and dynamic "organic" structure.

Apart from his native Wisconsin terrain, the landscapes that moved Wright most powerfully were those whose underlying structure was expressed clearly in the shape of their surface, as in deserts. Given the importance to Wright of landscape structure as embodied by landforms and plants, his work *had* to respond when he moved from the gently rounded deciduous trees and layered landforms of Wisconsin's Driftless Area to the spiky desert plants and angular landforms of the arid Southwest. How apt that the hill garden is a rounded mound enclosed by a square of layered limestone walls, the prow garden a triangle elevated by walls of rocks tumbled in mortar like talus at the base of desert mountains.

1939 photo taken from door of Wright's office, looking southeast toward drafting studio. Photo © Pedro E. Guerrero.

Wright took care to distinguish between outer and inner form—shape and structure—but the irony is that he himself often fell into the trap of imitating outer shape and ignoring inner structure. Jensen chided Wright for designing flat roofs, which echoed the horizontality of the prairie's ground plane but were poorly adapted to the region's heavy snowfall. Taliesin West was built into the land and out of it, the geometry of its plan inspired by the angles of the surrounding terrain, but when floods swept down off the nearby slopes, they sometimes washed right through the buildings. When Wright responded to the sur-



Above, Wright in his Taliesin West studio, 1959. Photo by John Amarantides.

Below, the dining room overlooking the pool and prow garden, 1946. Photo by Ezra Stoller © ESTO.

face form of a landscape rather than to the processes that shaped its underlying structure, he ran into trouble.

Abstraction, as opposed to imitation, is an important device for Wright, a means of fusing the real and the ideal. Abstraction is a process of simplifying landscape features, stripping away details that do not contribute to the intended meaning, and emphasizing significant detail. Through abstraction, or "conventionalization" as he had called it in early texts, Wright sought to express the unity of inner essence and outward appearance, as in the perfectly rounded form of the knoll in the hill garden and the steps/ledges cut to appear as if they were layered





bedrock revealed, but their edges straighter than one would find in "nature." "Abstraction is stark form," said Wright in 1937. "In abstraction it is the structure of pattern of the thing that comes clear, stripped of all realistic effects, divested of any realism whatsoever." Wright often juxtaposed the ideal and the real, abstracted landscape form and given form, the cultivated and the wild: cantilevered terrace over "wild" slopes below; raised garden on prow and the desert; hilltop garden enclosed by wall and the freely growing grass beyond (figs. 22-A, 10-A, 14-A). Experiencing all these contrasts together heightens the appreciation of each. Juxtaposed in the mind's eye, as they were in Wright's life, the Taliesins sharpen the perception of their two landscapes; hill garden and prow garden are equivalents, each an abstraction, a re-presentation of the region.

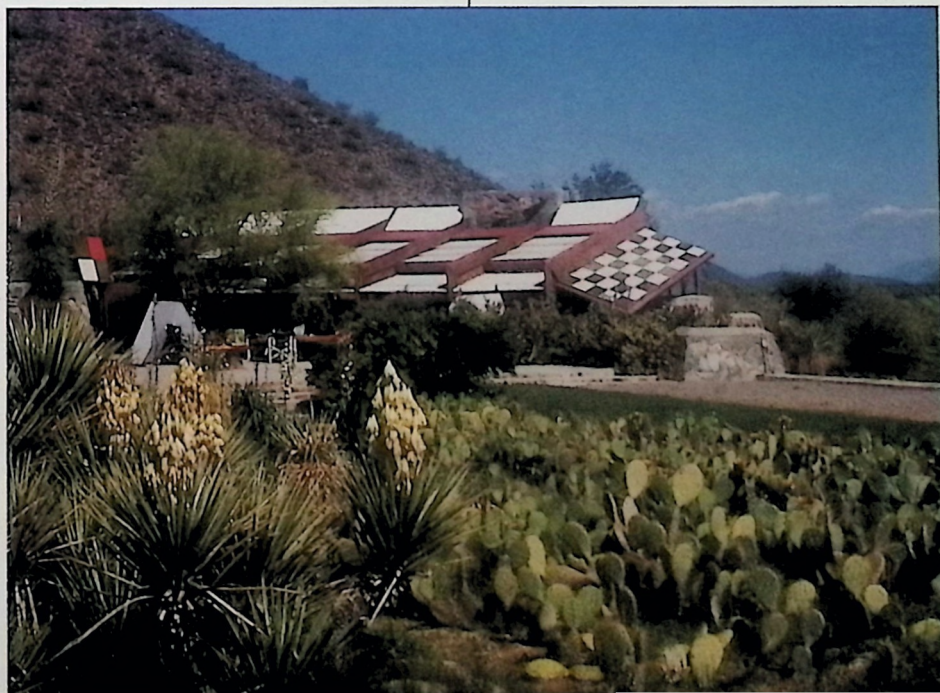
For Wright, abstraction also meant a progressive geometrization of outward form, since he believed that natural features were underlain by "an essential geometry." He wrote, for example, of how a "Japanese artist grasps form always by reaching underneath for its essential geometry . . . By the grasp of geometric form and sense of its symbol-value, he has

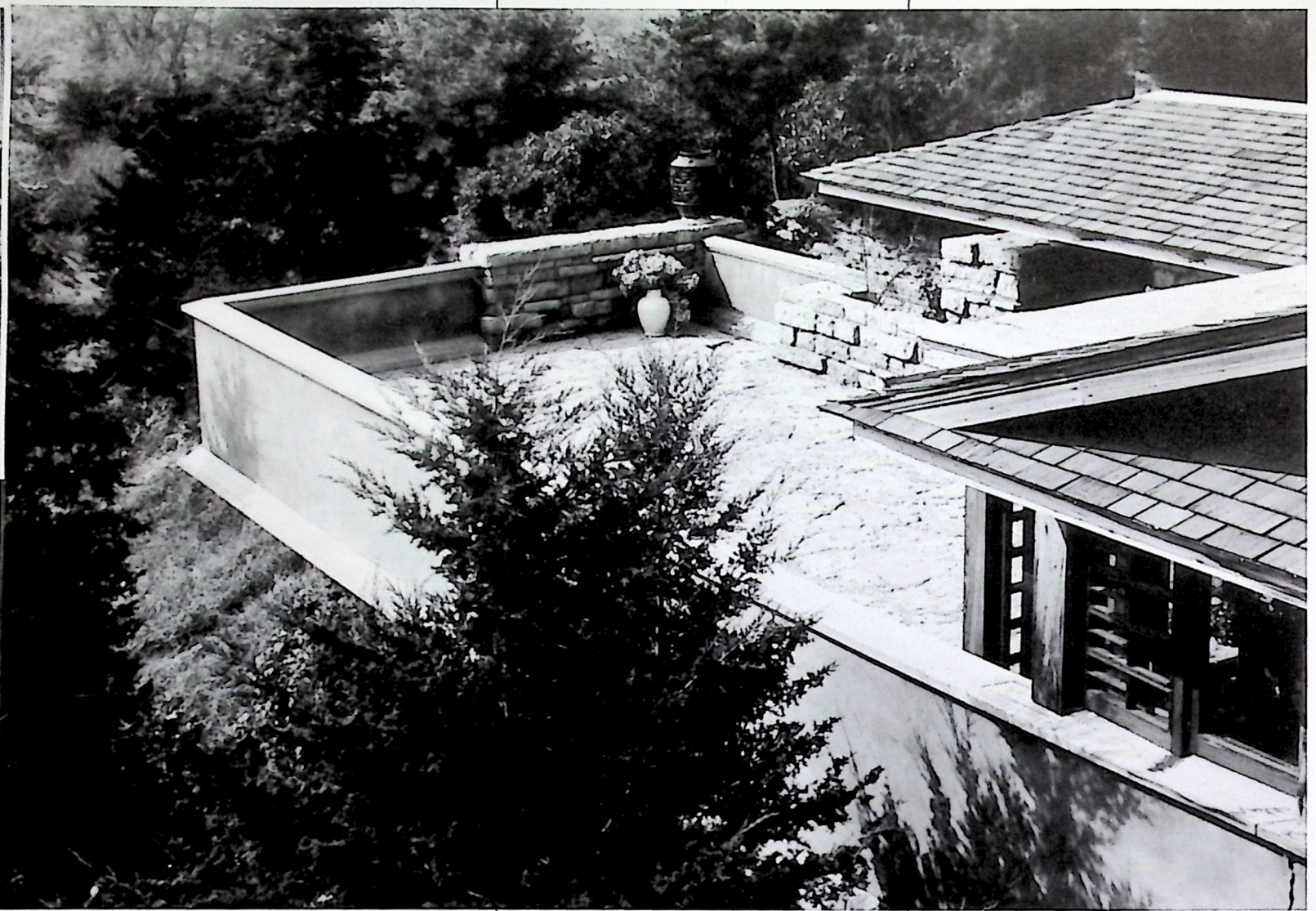
the secret of getting to the hidden core of reality." Wright stressed this principle of abstraction in his teaching; as apprentice John Lautner reported in 1934, "We are learning to see the essence of the abstract here at Taliesin." At Taliesin West, Wright abstracted the formal structure of the landscape, the angles of mountain peaks and talus at the base of nearby hills, and applied that triangular geometry to the form of house and garden and the structure of the whole (figs. 12-A, 14-A).

Geometry, for Wright, was "an aesthetic skeleton" that held symbolic meaning: "Certain geometric forms have come to symbolize for us and

Above, Taliesin West, 1998, photo © Roger Straus III. Below, sunset terrace and garden room, 1948.

potently to suggest certain human ideas, moods, and sentiments—as for instance: the circle, infinity; the triangle, structural unity; the spire, aspiration; the spiral, organic progress; the square, integrity." Through "subtle differentiations of these elemental geometric forms," and "a sense of [their] symbol-value," form could be made to *signify*. Wright employed this idea in both buildings and gardens. Gardens, however, are different from buildings in one respect: they





22-A: Terrace outside Wright's Taliesin, Wisconsin, study cantilevered over wooded landscape below. 1938-51. State Historical Society of Wisconsin, Howe Collection, Whi (x3) 48219.

embody both real and idealized nature. Landscape features may be representations of the world, but they are also the world itself, physical reality and idea together, the source of metaphor and metaphor. A tree can be a tree and The Tree; a path, both path and The Path. The round mound may be an abstraction of a hill, but it is also a hill, not merely a representation. The fusion of the real and the ideal in Wright's landscapes contributes to their aesthetic and symbolic power.

Buildings were central and integral to Wright, and they were his primary means of integrating varied landscape features into a unified composition. One cannot imagine Wright as the designer of a place like Stourhead in England where the main event, the park in the valley, is a separate world from the house. Wright's landscapes are also inconceivable without the structures that order the landscape even as they respond to it. The terraces and gardens of Taliesin emanate outward from the dwelling; the reverse is also true: Landscape suggested the form of the buildings, the size and placement of windows. It is often impossible to say where building ends and landscape begins.

This point was brought home to me while working on the present essay. To describe Wright's approach to landscape design as distinct from his buildings is impossible. Again and again, I found myself inside the buildings looking out to distant views of hills, lakes, trees, and buildings, following the plane of interior floor to exterior terrace, then outside, tracing the line of walls and roofs as they slid into terrain in a fusion of building and earth. Wright's work is part of a larger tradition of architecture that embraces the idea of landscape and building as continuous, where building interiors are like landscapes, where the real and the ideal are always in dynamic tension.

The same principles guided Wright's design of buildings and landscapes; both were architecture. Plants were materials that should be "massed and grouped," each according to its "true nature—that is, as it naturally grows best to show its full beauty as a lilac, a syringa, an elm, an oak, or a maple . . . The formality necessary to harmonize these growing things with man's surroundings is sought and found in the architectural nature of the plan, the division, the enclosure, the arrangement." Wright applied these principles to landscape design throughout his career; from the high walled enclosure of the gardens in his prairie-style houses, to the lower wall enclosing the hill garden at Taliesin, to the wall raised above the desert at Taliesin West; all are organized by the geometry of the plan through division, enclosure, and arrangement. At the Taliesins, places where he worked over a long period and exerted the most control, buildings and landscapes gradually merged. One finds oneself, as Wright was with Japanese architecture, stumped to determine "where the garden leaves off and the garden begins . . . too delighted with the problem to attempt to solve it."

It was these very qualities of structure, abstraction, symbolic form, and correspondence of buildings and landscape, of interior and exterior space that attracted Wright to Japanese landscape art. At both Taliesins he employed principles of Japanese garden design of different times and traditions: simplification and condensation, miniaturization or embodiment of the large in the small, correspondence between parts and whole, "shakkei" or borrowed scenery, and what Mitsuo Inoue has called "movement-oriented architectural space." Just as the small garden of stones and raked gravel at Ryoanji can be read as a microcosm of Japan, the hill garden at Taliesin can stand for the landscape of southwestern Wisconsin. Wright also used

the hill garden as borrowed scenery when he captured the long, horizontal view of the hilltop with clerestory windows running the length of the room. In Japan shakkei entails far more than incorporating a view, it means "capturing a landscape alive," and there is a whole tradition of gardens composed around borrowed scenery. Wright "captured" scenery with windows, eaves, tree trunks, and sky. At Taliesin West for example, he captured the landscape of Paradise Valley by holding it between sky above and open, elevated platform below. South Mountain is a prominent element in this borrowed landscape, its significance emphasized by being captured in different ways—at the bend in the path, framed by the loggia, repeatedly hidden and disclosed as one moves through the stroll garden that is Taliesin West. The Japanese tradition of movement space, as defined by Inoue, is episodic, entailing successive spaces or views, revealed a bit at a time, and irregular in structure compared to "geometric space." The stroll garden, with its twisting, turning path, views concealed, then revealed,

imparts a sense of flux and mutability. At Taliesin West, Wright fused geometric and movement space; the zigs and zags are not irregular but structured by the lines of two orthogonal grids. Static "eternal" geometry and dynamic "organic" structure are held in deliberate tension.

Wright understood landscape as dynamic, as subject to constant change, and growth was among the primary life principles of his organic architecture. His own homes at Taliesin in Wisconsin and Arizona are brilliant essays on landscape design that can accommodate growth and change. As Brierly observed, "Mr. Wright never cared about things lasting. He was satisfied just to see them take shape." The buildings and their landscapes were built and rebuilt, shaped and reshaped in successive paroxysms of creative destruction. Their very essence was change, their current form the result of addition and subtraction, accretion and erosion, growth and decay.

*The prow-garden pond outside the drafting studio and dining room, 1940.
© Pedro E. Guerrero.*



The “desert” surrounding Taliesin West has changed radically as the density of settlement in the valley increased. Seeds have blown in from lawns and gardens of nearby subdivisions. Runoff from roads, parking lots, and irrigated gardens and effluent from sewage treatment have altered the character of plants growing there; there are fewer cacti in the valley, more woody shrubs, denser growth on the desert at Taliesin West than just ten years ago. The tough desert plants of the prairie garden are gone, replaced by subtropical ornamentals that require irrigation; these have also replaced much of the original desert plantings within the rest of the complex. While the changes do alter the clarity of juxtaposed geometries that once existed between gardens and desert, according to apprentices Cornelia Brierly and John deKoven Hill, who became staff members of Wright’s successor firm, Taliesin Architects, and continued to live at the two Taliesins, it was Wright himself who first introduced these foreign plants. Photo credits: above, © J. Spencer Lake; below, © Roger Straus III; opposite, courtesy Frank Lloyd Wright Archives.

Wright’s Landscape Legacy

Wright left a rich legacy of landscapes—written, drawn, and built—whose scope and significance have barely been realized. Most extraordinary are the two places he shaped and inhabited during much of his lifetime—the Taliesins. Though altered since his death in 1959, hundreds of photographs from 1900 to 1959 enable us to experience successive stages of these places, to appreciate the scale of Wright’s achievements. The importance of the two landscapes is amplified by their embodiment of principles of design worked out in texts, drawings, and

construction over half a century, each medium illuminating, clarifying, and extending the others for us today as they must have done for Wright himself. It is one thing to read, “We decided to build ourselves into the life of the desert,” and quite another to examine the plan of cut and fill, to see photographs of people digging and moving rocks and plants, to experience the reality of the place itself, how its very structure is knit into the desert. The Taliesins were Wright’s landscape laboratories for ongoing experiments in form, feeling, and meaning; they are ideas in the original sense of the word: “visible representations of a conception; realized

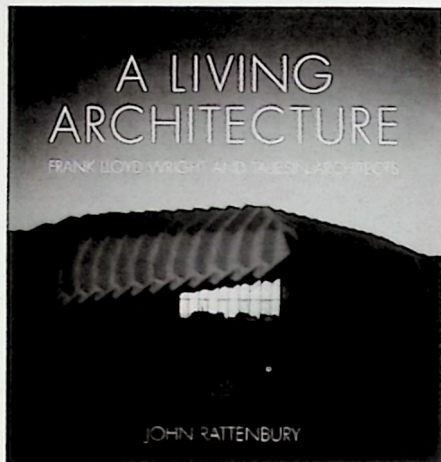
ideals.” All this would be more than sufficient to set the Taliesins among the most important landscape compositions of the twentieth century. Their significance, however, is deeper still.

Steeped in the picturesque while advancing the modern, the Taliesins are important links between past and future, chapters in a much larger book on nature and landscape, essays on how to celebrate our human selves as part of nature. The Taliesins belong to a vision of architecture and landscape architecture as social arts whose task is to perfect a union of human and non-human nature. Wright shared roots in Transcendental philosophy and scientific agriculture with Frederick Law Olmsted (1822-1903), his predecessor in this tradition. Jens Jensen (1860-1951) and Lewis Mumford (1895-1990) were peers and friends. Among Wright’s successors are Kevin Lynch (1918-1984) and Lawrence Halprin (b. 1916), whose visit to Taliesin in 1941 inspired him to become a landscape architect.

Wright’s contribution to this tradition was extraordinary. He believed that architecture—of buildings and landscapes—could become “natural” if designed according to principles derived from nature. The aim of his art, he wrote to Lewis Mumford in 1929, was “truly no less than the creation of man as a perfect ‘flower of Nature.’”

Anne Whiston Spirn is Professor of Landscape Architecture and Regional Planning at the Massachusetts Institute of Technology. This article is an excerpt from her chapter in *Frank Lloyd Wright: Designs for an American Landscape, 1922-1932*, edited by David De Long (Harry Abrams and Canadian Centre for Architecture, 1996).





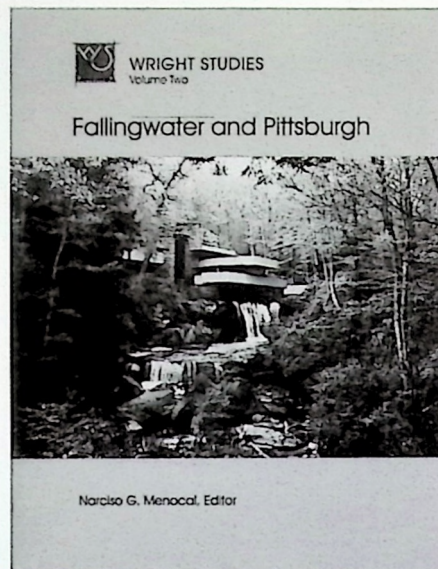
A LIVING ARCHITECTURE: FRANK LLOYD WRIGHT AND TALIESIN ARCHITECTS

by John Rattenbury
Pomegranate, 2000
296 pages, \$70.00

"He [Frank Lloyd Wright] never wanted organic architecture to become a style, but to be a great idea that would continue to evolve," writes John Rattenbury, who joined the Taliesin Fellowship in 1950 to study with Wright.

After Wright's death in 1959, members of the Taliesin Fellowship incorporated as Taliesin Associated Architects (now Taliesin Architects) to complete more than thirty Wright-designed projects in progress. Soon the firm began to receive its own commissions and in the span of four decades has designed more than 1,300 projects worldwide.

With an insider's view, Rattenbury, now a principal in the firm, describes Taliesin Architects' evolution and provides an account of its broad range of work. The book is richly illustrated with more than three hundred drawings and photographs.



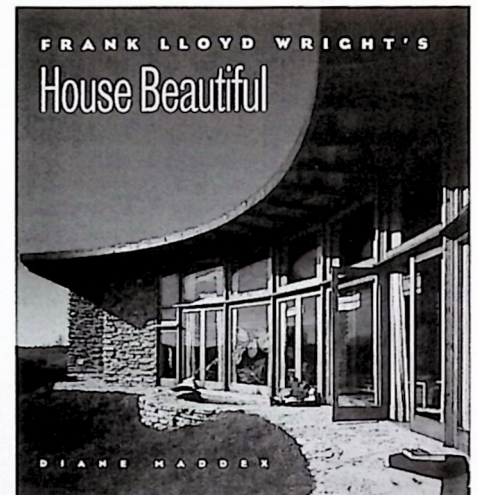
WRIGHT STUDIES VOLUME TWO: FALLINGWATER AND PITTSBURGH

Narciso G. Menocal, editor
Southern Illinois University Press, 2000
144 pages, \$24.95

As series editor Narciso G. Menocal points out in his preface to *Wright Studies Volume One: Taliesin 1911-1914*, each volume, focusing on a different subject, is envisioned as a "forum for different views and interpretations of Wright's work."

In this volume a distinguished group of scholars examines Wright's relationship to the city of Pittsburgh. Wright scholar Kathryn Smith discusses how the architect refined his integration of bodies of water into his designs over the course of his career, the most successful design being Fallingwater. Neil Levine, Harvard University, provides historical background on Fallingwater and analyzes the architectural elements of the design while emphasizing Fallingwater's temporal dimensions. Richard Cleary,

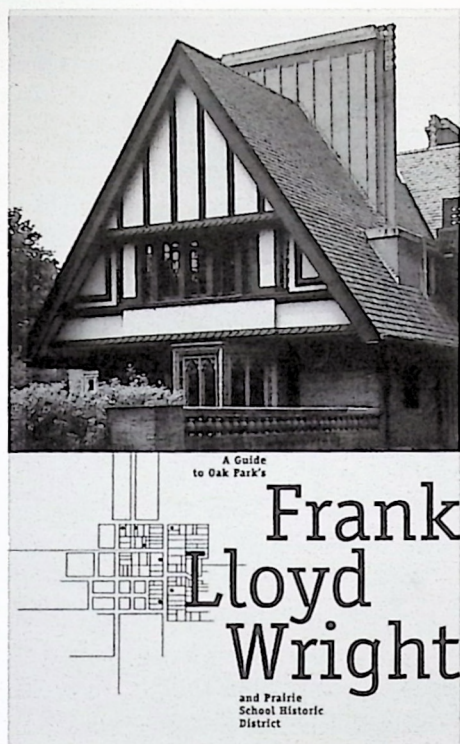
University of Texas-Austin, covers Wright's other Pittsburgh projects and the role Edgar J. Kaufmann Sr. played in them. The book includes seventy-three halftones and twenty-three line drawings.



FRANK LLOYD WRIGHT'S HOUSE BEAUTIFUL

by Diane Maddex
Hearst Books, 2000
176 pages, \$40.00

Frank Lloyd Wright and *House Beautiful* magazine both got their start in Chicago at the end of the nineteenth century and were part of a movement that called for a uniquely American architecture. The relationship between architect and magazine began in 1899 with a feature on Wright's Oak Park home and studio, and culminated in the 1950s when man and magazine became a movement against the International Style. Diane Maddex, the author of more than three dozen publications on Wright, discusses the steadfast principles of residential design—simplicity, unity, and a sense of repose—that have made Wright the world's most famous architect.



A GUIDE TO OAK PARK'S FRANK LLOYD WRIGHT AND PRAIRIE SCHOOL HISTORIC DISTRICT

Oak Park Historic
Preservation Committee
University of Chicago Press, 2000
144 pages, \$22.00

Within the seventy-eight-block historic district of Oak Park is the single greatest concentration of Prairie School residences in the world. *A Guide to Oak Park's Frank Lloyd Wright and Prairie School Historic District* includes five walking tours featuring one hundred eighteen structures, an illustrated guide to architectural styles, and architects' biographies. The book includes more than one hundred photographs and detailed maps of the district.



FRANK LLOYD WRIGHT QUARTERLY

Full Set, Vol. 1 through Vol. 11,
43 issues, \$225 (includes two slipcases)
(price includes shipping, except on
foreign orders)

A limited number of full sets of the *Quarterly*—volume one through volume eleven, 1990 through 2000—are available. (Volume one has three issues, volumes two through eleven have four issues per year for a total of forty-three issues.)

The *Quarterly* offers a broad range of interesting feature stories about Frank Lloyd Wright's life and work. Rare and seldom-reproduced photography is included.

Full sets are a terrific gift for the Wright enthusiast, and all purchases help support the ongoing work of the Frank Lloyd Wright Foundation. Gift memberships to the Frank Lloyd Wright Association are also available (see insert card in this issue of the *Quarterly*).

Full sets may be ordered by phone, fax, e-mail or mail. If a gift, please be sure to include the name and address of both the donor and the recipient,

along with payment by credit card or check. Mailing address: Frank Lloyd Wright Association, P.O. Box 4430, Scottsdale, Arizona 85261-4430; e-mail: kkaats@franklloydwright.org; fax: (480) 451-8989; phone: (480) 860-2700 ext. 481.



FRANK LLOYD WRIGHT'S STAINED GLASS AND LIGHT SCREENS

by Thomas A. Heinz
Gibbs-Smith Publisher, 2000
132 pages, \$39.95

This amply illustrated book examines Frank Lloyd Wright's windows, light fixtures, and light screens (Wright's term for his designs that captured the essence of both light and shadow). While Wright is best known for his stained glass in metal frames, he also created screens in cut wood, concrete, and terra cotta. According to Thomas A. Heinz, Wright's abstractions from nature patterns resulted in the most imaginative stained-glass designs that had been seen up to his time.

IRONWOOD

—AN APPRENTICE SHELTER



Exterior view of Ironwood, looking north. All photos of Ironwood by Bill Timmerman.

(continued from back cover)

I am a recent master's degree alumnus who has discovered the meaning of such an endeavor. The process of designing an apprentice shelter is a true design/build effort, one that entails schematic design, design development, budgeting, design review, construction drawings, structural calculations, and actual construction of the shelter. The project turned out to be a true test of my abilities and a demanding journey of self-discovery. Though it was just a part of my education, it was an experience that will never leave me.

The materials laboratory—a term coined by the apprentices—is a portion of land at Taliesin West inhabited by the students of the architecture school. Here we are off of the city grid, living in tents and shelters, without water or electricity. Natural forces—such as sun, rain, and wind patterns—affect us in these dwellings in ways that would be difficult to experience any other way. We learn that architecture must work in harmony with these elements. Our shelters not only protect us from the weather, but when properly designed, also highlight the beauty in nature. The shelters also often utilize the natural forces through bioclimatic and passive solar design.

In selecting a site for my shelter—for practical and aesthetic reasons—I chose an area that included a desert wash. The wash—a dry, narrow riverbed, carved over the centuries by rainwater rushing down from the mountains during rare desert storms—provided an opportunity to elevate the main portions of the design, lessening the impact of the building upon the natural desert and also providing a shaded breezeway beneath the building. The site also included key vegetation that became integral elements of design.

My shelter, Ironwood, is a series of small spaces in a "V" formation, set upon bridging platforms five feet above the wash. The bridge style was inspired by historic, inhabitable bridges where a platform creates the spanning element, and architectural superstructures were built on top (such as the London Bridge, and the Ponte Vecchio in Florence, Italy).

The desert-masonry fireplace supports the two arms of the "V" formation.

Ironwood resembles these buildings, but it is a spatially blended and transitionally defined space with day-lit clerestories, expansion and contraction of spaces, cantilevers, and glass corners.

Embracing Wright's belief that an entrance should be concealed and include a processional way, the approach to Ironwood begins some five hundred feet away from the shelter.

Walking through the ravine, along the rocky terrain, Ironwood appears in the distance, hovering above the wash. A stone staircase and steel handrail ascend the wash, directing attention to an adjacent Paloverde, silhouetted against the sky. Atop the wash, on ground complete with cacti and creosote, the winding path of half-inch quartzite aggregate becomes sand upon arriving at the shelter. As you step onto the steel plate floor of the shelter the creosote at the entry door provides desert fragrance.

One arm of Ironwood serves as an entryway/foyer and studio space. The other reaches toward an Ironwood tree, and is occupied by sleeping quarters and a closet. A desert-masonry fireplace supports the two bridges and creates a focal point for the interior spaces and fireplace. The drafting table and closet are cantilevered from the spanning beams. Electricity is provided by an 1100-watt photovoltaic solar panel.

The design extends onto the landscape with a flagstone terrace, a fire pit, and hammock strung between the bridging beams below. The livable space totals 280 square feet.

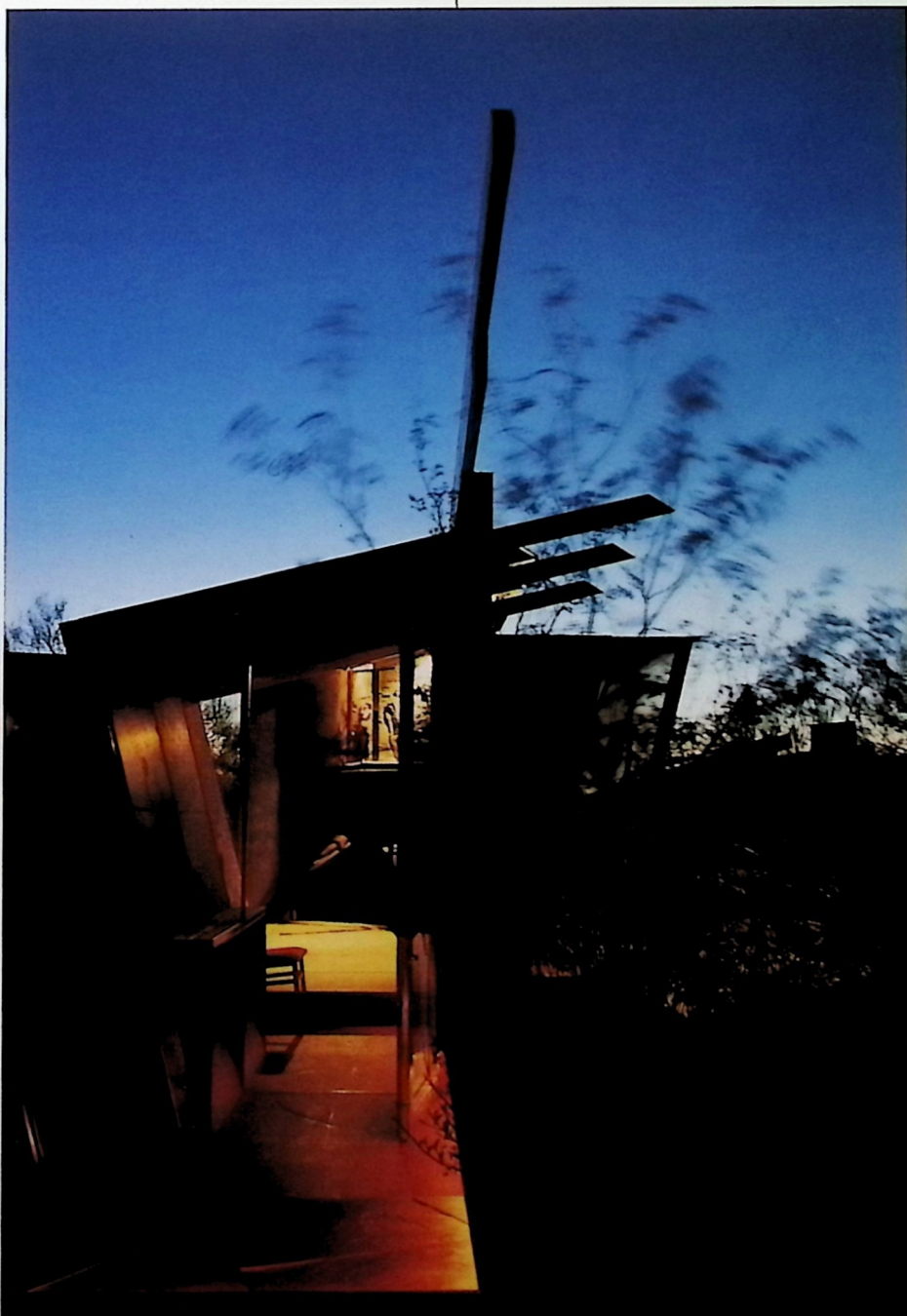
The acquisition of the building materials was part of the learning experience. A limited budget demanded that I acquire donated materials. I found myself meeting with a broad range of potential donors where I was required to articulate my architectural vision. I received materials and services from a variety of benefactors including Robert Byrum, United Steel Corp., Cesar Color, Cornette, Inc., Allied Tube & Conduit,

Professional Plastics, Copper State Bolt & Nut, Bob Marcks, and Stretch.

With its design, I tried to honor Frank Lloyd Wright with a fresh display of his principles. Ironwood reflects historic precedents and tries to interpret them for the twenty-first century. Ironwood is constructed with steel (both galvanized and weathered), laminated safety glass, acrylic, and some manufactured wood products. These materials are recyclable and/or are produced with environmental sensitivity. I believe that the ability to recycle buildings of all sizes will be crucial for the future of our planet and is a trend that will become mainstream when necessity mandates.

During the building phase, the process involved many apprentices and became a dynamic, group-learning opportunity. With a full schedule of other activities, we often found ourselves working late at night or at sunrise. But we were all learning valuable lessons in construction and were encouraged by knowing that the final shelter would remain a part of the campus for many years.

View of the entryway/foyer. Electricity is provided by an 1100-watt photovoltaic solar panel.



WRIGHT SITES OPEN FOR PUBLIC TOURS

The following sites are open to the public or offer guided tours. It is suggested that you call ahead to confirm dates, times and fees.

A.D. German Warehouse—Guided tours by request May – Nov. \$5 per person. 300 S. Church St., Richland Center, WI 53581. (608) 647-2808 or (800)422-1318.

Affleck House—Guided tours by appointment. 1925 N. Woodward Ave., Bloomfield Hills, MI 48013. (248) 204-2880.

Allen-Lambe House—Guided tours by appointment. \$7.50 per person. 255 N. Roosevelt St., Wichita, KS 67208. (316) 687-1027.

Annunciation Greek Orthodox Church—Guided tours for 15 or more by appointment. 9 am – 2:30 pm year-round. \$2 donation. 9400 W. Congress, Milwaukee, WI 53225. (414) 461-9400

Arizona Biltmore Resort & Villas—Guided tours Tues. & Fri. at 2:30 pm. \$10 per person. Reservations 24 hours in advance. 24th St. & Missouri Ave., Phoenix, AZ 85016. (602) 955-6600.

George & Delta Barton House—Guided tours by appointment. 118 Summit Ave., Buffalo, NY 14214. (716) 829-2648.

Beth Sholom Synagogue—Guided tours Mon. – Wed., 10 am – 2:30 pm; Sun., 9 am – 1 pm (if no scheduled activities). Free. Old York & Foxcroft Roads, Elkins Park, PA 19117. (215) 887-1342.

Cedar Rock—Guided tours May – Oct., Tues. – Sun., every half hour, 11 am – 5 pm. Free. Quasqueton, IA 52326. (319) 934-3572.

Charnley-Persky House—Guided tours Dec. – March on Wed. at 12 pm. Free. Combined tour of the Charnley-Persky House & the Madlener House is offered Sat. at 10 am & 1 pm. \$9 adults, \$7 seniors & students. Group tours available. 1365 N. Astor St., Chicago, IL 60610. (312) 573-1365.

Community Christian Church—Self-guided tours Mon. – Fri. 9:30 am – 4 pm. Guided tours by appointment. Free. 4601 Main St., Kansas City, MO 64112. (816) 561-6531.

Dana-Thomas House—Guided tours Wed. – Sun., 9 am – 4 pm. Tours take place approximately every 20 min. & last about 1 hr. \$3 adults, \$1 youths under 18 are suggested donations. Visitors should call the site the morning of a visit. 301 E. Lawrence Ave., Springfield, IL 62703. (217) 782-6776.

Darwin D. Martin Complex—Guided tours Sat. 10 am & Sun. 1 pm. Reservations only.

\$10 adults, \$8 students. Weekday tours by special arrangement for groups of 20 or more. Tours begin at Barton House, 118 Summit Ave. Buffalo, NY 14214. (716) 856-3858. www.darwinmartinhouse.org

Ennis-Brown House—Tours on the 2nd Sat. of every odd numbered month. Advance reservations required. Friends of the Ennis-Brown House, 2655 Glendower Ave., Los Angeles, CA 90027. (323) 660-0607.

Fabyan Villa—Open from mid-May – mid-Oct., on Wed. 1 – 4 pm, Sat., Sun. & holidays, 1 – 4:30 pm. Group tours by appointment. Donations accepted. Located in Fabyan Forest Preserve, 1511 S. Batavia Ave., Geneva, IL 60134. (630) 232-4811.

Fallingwater—Guided tours mid-March – Nov., Tues. – Sun., 10 am – 4 pm. \$8 weekdays, \$12 weekends. Two-hour, in-depth tour offered at 8:30 am on days of regular tours. \$30-35. Reservations are suggested for all tours. P.O. Box R, Mill Run, PA 15464. (724) 329-8501.

Florida Southern College—Self-guided walking tours available. Obtain a map at the Watson Administration Building. Free. Guided tours by appointment. \$5 per person. 111 Lake Hollingsworth Dr., Lakeland, FL 33801. (941) 680-4116.

Francis Little House II—Living room reconstruction on view at the Metropolitan Museum of Art, Tues. – Thurs. & Sun., 9:30 am – 5:15 pm; Fri. & Sat., 9 am – 9 pm. Suggested contribution \$8 adult, \$4 seniors & students. 5th Ave. & 82nd St., New York, NY 10028. (212) 535-7710. Library reconstruction on view at the Allentown Art Museum, Tues. – Sat., 11 am – 5 pm; Sun., noon – 5 pm. \$3.50 per person. 5th & Court St., Allentown, PA 18105. (610) 432-4333.

Frank Lloyd Wright Home & Studio—Guided tours Mon. – Fri., 11 am, 1 & 3 pm; Sat. & Sun., 11 am – 3:30 pm every 15 minutes. \$8 adults, \$6 seniors (65+) & youths (7-18), children under 6 are free. Self-guided walking tours of Oak Park Historic District. Daily, 10 am – 3:30 pm. Guided Walking Tours of Oak Park Historic District on weekends only. 10:30 am – 4 pm. Walking tours, \$8 adults, \$6 seniors & youths. 951 Chicago Ave., Oak Park, IL 60302. (708) 848-1978.

Grady Gammage Memorial Auditorium—Guided half-hour tours Mon. – Fri., 1 – 4 pm. Free. Arizona State University Campus Gammage Auditorium at Gammage Parkway & Apache Blvd., Tempe, AZ 85287. (602) 965-4050.

Graycliff—Tours offered Sat. & Sun. by reservation only. \$10 per person. Walk-ins will be accommodated on a space available basis only. P.O. Box 207, Amherst, NY 14226. (716) 838-0536. www.buffnet.net/~graycliff/homepage.html.

Solomon R. Guggenheim Museum—Guided architectural tours by appointment. Closed Thurs. 1071 5th Ave., New York, NY 10128. (212) 423-3652.

Hanna House—Tours by appointment only. 1st Sun. at 11 am, 2nd & 4th Thurs. at 2 pm. Cantor Arts Center, Stanford University, Stanford, CA 94305-5060. (650) 725-8352.

Hollyhock House—Closed for major renovation. 4800 Hollywood Blvd., Los Angeles, CA 90027. (323) 913-4157.

Johnson Wax Administration Building—Guided tours. Free. Reservations required. 1525 Howe St., Racine, WI 53403. (414) 260-2154.

Kalita Humphreys Theater—Guided tours by appointment. Free. Dallas Theater Center, 3636 Turtle Creek Blvd., Dallas, TX 75219. (214) 526-8210.

Kentuck Knob—Guided tours are offered daily (except Mon.) March – Nov., 10 am – 4 pm. Open winter weekends, weather permitting, by appointment on weekdays. Prices start at \$10 per person. Reservations are suggested. P.O. Box 305, Chalk Hill, PA 15421. (724) 329-1901.

Marin County Civic Center—Docent-led guided tours every Wed. at 10:30 am & other times by appointment. Banquet facilities available. Civic Center Dr., San Rafael, CA 94903. (415) 499-6646.

Meyer May House—Guided tours Tues. & Thurs., 10 am – 1 pm; Sun., 1 – 4 pm. Free. Group tours available. (Closed some days due to special functions.) 450 Madison Ave. SE, Grand Rapids, MI 49503. (616) 246-4821.

Monona Terrace Community & Convention Center—Open daily 9 am – 5 pm. Guided tours daily 1 pm. \$3 per person, except free on Mon. & Tues. The Wright Picture, photo exhibit on display in east & west promenades, daily during building hours. 1 John Nolen Dr., Madison, WI 53703. (608) 261-4000.

Seth Peterson Cottage—Guided tours on the 2nd Sun. of each month, 1 – 4 pm. \$2 per person. The cottage is also available for overnight rental. Fern Dell Rd., Lake Delton, WI 53965. (608) 254-6051 for group tour and price information; (608) 254-6551 for rental.

Pope-Leighey House—Guided tours daily on the half-hour from 10 am – 4 pm, March – Dec. \$6 adults, \$5 seniors & students. 9000 Richmond Hwy., Alexandria, VA 22309. (703) 780-4000.

Price Tower—Closed for renovations. For more information write or call: Price Tower Arts Center, P.O. Box 2464, Bartlesville, OK 74005. (918) 336-4949. www.price-tower.bartlesville.ok.us.

Robie House—Guided tours weekdays, 11 am, 1 & 3 pm; weekends, 11 am – 3:30 pm. \$8 adults, \$6 seniors & students. 5757 Woodlawn Ave., Chicago, IL 60637. (773) 834-1847.

Stockman House—Guided tours May – Labor Day, Thurs. – Sat., 10 am – 5 pm; Sun., 1 – 5 pm. Sept. & Oct., Sat., 10 am – 5 pm; Sun., 1 – 5 pm. \$3 adults, \$1 children. 530 1st St. NE, Mason City, IA 50401. (515) 423-1923.

Taliesin & Hillside—Guided tours of the buildings on the Taliesin estate include HILLSIDE STUDIO & THEATER TOUR, daily on the hour from 10 am – 4 pm. \$10 adults, \$5 children under 12. TALIESIN® WALKING TOUR, daily at 10:45 am & 1:45 pm. \$15 adults, \$5 children under 12. TALIESIN® HOUSE TOUR, daily 9:30 am & 1:30 pm, Fri. – Mon. the cost is \$40 per person; Tues. – Thurs. it is \$35 (\$30 seniors & students). House Tours are by advance reservation only (no children under 12). TALIESIN® ESTATE TOUR is offered on Sun., Tues. & Thurs. mornings at 8:30 am. \$60 per person, sold by advance reservation only (no children under 12). Oct. 31–Nov. 24, Post Season bus tours. Weekends, 10:30 am & 1:30 pm. \$10. Tours begin at the Frank Lloyd Wright® Visitor Center, located at the intersection of Highway 23 & C, across from the Taliesin estate. For information or tour reservations, call (608) 588-7900. P.O. Box 399, Spring Green, WI 53588. www.taliesinpreservation.org.

Taliesin West—Guided tours WINTER HOURS, Oct. – May: 1-hour PANORAMA, daily, 10 am – 4 pm. \$14.50 (\$12 seniors & students, \$3 children); 90-minute INSIGHTS, daily at 9 & 9:30 am, 2:15, 3:15 & 3:45 pm. \$20 (\$16 seniors, students & children); 3-hour BEHIND THE SCENES, Tues. & Thurs. at 9 am. \$35 (reservations suggested but not required); 90-minute DESERT WALK, Oct. 7 – April 15, daily at 11:15 am. \$20; 2-hour APPRENTICE “SHELTER” Tour, Dec. 7 – April 14, Sat. at 1:15 pm. \$25. 2-hour NIGHT LIGHTS ON THE DESERT TOUR, Fri. nights only, 7 & 7:30 pm, \$25 (\$20 June–Sept.). SUMMER HOURS, June 1 – Sept. 30: 1-hour PANORAMA, daily at 9, 10, & 11 am. \$10 (\$8 seniors & students, \$3 children); 90-minute SUMMER INSIGHTS, daily at noon, 1, 2, 3, & 4 pm. \$14 (\$12 seniors, students, & children); BEHIND THE SCENES, Mon. & Thurs., 9 am, \$25. ARCHITECTURE DISCOVERY TOUR, daily at 10:30 am & 3:30 pm. \$6 children, \$8 students 13 & up, \$12 adults accompanying children. Cactus Rd. & Frank Lloyd Wright Blvd., Scottsdale, AZ 85261. (480) 860-2700. For a pre-recorded message (480) 860-8810. www.franklloydwright.org.

Unitarian Meeting House—Guided tours May – Oct., Mon. – Fri. Call for exact times. \$3 donation. 900 University Bay Dr., Madison, WI 53705. (608) 233-9774.

Unity Temple—Self-guided tours Mon. – Fri., 1 – 4 pm (Memorial Day – Labor Day, 10 am – 5 pm). \$4 adults, \$3 seniors & youths.

Guided tours Sat. & Sun. at 1 – 3 pm. \$6 adults, \$4 seniors & youths. 875 Lake St., Oak Park, IL 60301. (708) 383-8873.

Weltzheimer-Johnson House—Guided tours the 1st Sun. & 3rd Sat. of every month, 1 – 4 pm. \$5 per person. Purchase tickets at Uncommon Objects, 29 S. Main St., Oberlin, OH 44074. (440) 775-2086.

Zeigler House—Guided tours by appointment only. \$20 minimum that may include up to 4 people. 509 Shelby St., Frankfort, KY 40601. (502) 227-7164.

Zimmerman House—Guided tours Mon., Thurs. & Fri. at 2pm; Sat. & Sun. at 1pm. \$9 adults, \$6 seniors & students. In-depth tours Sat. & Sun. at 2:30pm. \$15 adults, \$9 seniors & students. Tours depart from the Currier Gallery of Art, 201 Myrtle Way, Manchester, NH 03104. (603) 669-6144.

WRIGHT EVENTS & TOURS

Through October 8—*Worksong*—Premiere of a play by Jeffrey Hatcher and Eric Simonson about Frank Lloyd Wright's life and work. \$5-\$40. Quadracci Powerhouse Theater, 108 E. Wells St., Milwaukee, WI 53202. (414) 224-9490.

Through January 7, 2001—*John Howe in Minnesota: The Prairie School Legacy of Frank Lloyd Wright*—An exhibit featuring the work of John Howe, Wright's chief draftsman from 1935 to 1959. Minneapolis Institute of Arts, 2400 3rd Ave., Minneapolis, MN 55404. (612) 870-3131.

October 8—*Susan Lawrence Dana Birthday Celebration*—Festivities run from 12 – 4 pm. Refreshments and music in the courtyard gardens. Local actors portray Frank Lloyd Wright and Susan Lawrence Dana, greeting visitors and talking about the house. Dana-Thomas House, 301 E. Lawrence Ave., Springfield, IL 62703. (217) 782-6776.

October 6 & 23—*Zimmerman House Twilight Tours*—Tour begins at the Currier Gallery of Art with drinks and hors d'oeuvres. 6pm. \$15. 201 Myrtle Way, Manchester, NH 03104. (603) 669-6144.

October 19–January 7, 2001—*Frank Lloyd Wright and the Living City*—An exhibit of Wright's entire oeuvre, architecture, applied arts, and town planning. The Living City was Frank Lloyd Wright's most exclusive and visionary project, sweeping, futuristic designs uniting town and country. A Coruna, Spain, Fundación Pedro Barrié de la Maza, Conde de Fenosa.

October 28, November 25, December 26–29—*Junior Architecture Tours*—Guided

tours of Wright's Home & Studio offered by 6-to-14-year-old graduates of the “Junior Interpreters” program. \$2 adults & children. Frank Lloyd Wright Home & Studio, 951 Chicago Ave., Oak Park, IL 60302. (708) 848-1976.

October 28—*Great Treasure Hunt*—A raffle, live & silent auctions, music, food & cocktails to benefit the Frank Lloyd Wright Foundation. (See page 3.) 6pm. \$75 per person. The Treasure Hunt takes place at Lincoln Plaza in Scottsdale, AZ. (480) 860-2700 ext. 422 or 423.

November 4–26—*Taliesin Post Season Tours*—Shuttle and walking tours of the Taliesin grounds and adjacent valley. Offered only on November weekends and the Friday after Thanksgiving. Taliesin® Visitor Center, Spring Green, WI 53588. (608) 588-7900.

December 2—*Fireside Chat at Kentuck Knob*—Lively conversation with noted Frank Lloyd Wright authority in front of the active living room fireplace. \$50. Kentuck Rd., Chalk Hill, PA 15421. (724) 329-1901.

December 6–31—*Dana-Thomas House Christmas Celebration*—The house is decorated for the holiday season, including a 850 candle luminary display. Extended hours on Dec. 15, 16 & 17, 9am–8pm. Live music during evening hours and weekend afternoons. Children's story hours on December 28; reservations required. 301 E. Lawrence Ave., Springfield, IL 62703. (217) 782-6776.

December 9 & 16—*Victorian Christmas Tour*—Guided tour of Wright's Oak Park home from graduates of the “Junior Interpreters” program who will describe how the Wright family celebrated Christmas. 9–11am. Free, tickets are required & available at the Oak Park Visitors Center, 158 Forest Ave., Oak Park, IL 60301. (708) 524-7800.

NEW HGTV DOCUMENTARY

A new one-hour documentary airing on the Home and Garden Television Network will explore eight Wright-designed homes including Taliesin, Taliesin West, Fallingwater, Hollyhock House, Ennis-Brown House, The Pope-Leighey House, and Oak Park Home and Studio. Prominent Wright scholars including Bruce Brooks Pfeiffer, director of the Frank Lloyd Wright Archives; author Kathryn Smith; Wright's grandson Eric Lloyd Wright; and others are interviewed. The show airs Sunday, October 15, at 9 pm EST/6 pm Pacific, and again at Midnight/9 pm; Wednesday, October 18, at 10 pm EST/7 pm Pacific, and again at 1 am/10 pm; and Saturday, October 21 at 5 pm EST/2 pm Pacific.

IRONWOOD

—AN APPRENTICE SHELTER

by Chad Cornette

The Frank Lloyd Wright School of Architecture campus at Taliesin West includes more than 550 acres of rugged desert. During construction of Taliesin West in the 1930s, Wright modified shepherd's tents to provide practical and inexpensive housing for apprentices. Later he encouraged apprentices to design their own desert shelters as a way to explore ideas about architecture and how it relates to the natural environment. This process continues today as part of the "learn by doing" curriculum.

(continued on page 28)

